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in such a book as this. It might fairly, I think, be argued, that in a collection meant primarily for the lover of the Muses, and not for the historical student, it is a pity to have an intolerable deal of biography to a half-pennyworth of criticism. For Waller the Parliamentarian and Royalist, for his famous Plot, for his exile, and for his somewhat tarnished public life generally, we care very little. His poetry is largely apart from these. What we do want from his editor is some appreciation of his art, some attempt at isolating his individuality, some estimate of his place in literary development. Mr. Thorn Drury has said too much about Waller's life to have room to criticise his poems; five pages out of sixty is all he can spare. Herein, I submit, he shows an imperfect sense of the proportions of things. Personally, the only fact in Waller's life about which I feel the remotest interest is his relation to Sacharissa; and even that point is not so central with him as it might be with another; for after all it would appear that she never pretended to love him, and that his sentiment was mainly affectation. 'Tis an ugly story that is told of their meeting in the twilight of life. "When, Mr. Waller," said the Dowager Countess of Sunderland, "when, I wonder, will you write such beautiful verses to me again?" "When, madam," replied the poet, "your ladyship is as young and as handsome again." How it reeks of the Restoration!

Waller's work, if you arrange it by form alone—and with a poet to whom mere form meant so much, surely that is justifiable—falls into three divisions. There is the decasyllable couplet. A great deal has been written in late years about Waller's use of the decasyllable couplet. Mr. Gosse, in his *From Shakespeare to Pope*, treated him as a literary iconoclast and reformer, a saviour of society, redeeming the English muse from Jacobean extravagances, from the bondage of the house of Donne, and opening a century of needful strenuous purification. Whereupon a host of critics proclaimed that other men, long before Waller, had used the heroic couplet, in the mode of Waller, the mode of Dryden and Pope. There was much truth in the outcry. The heroic couplet had been the common property of poets, since its introduction by Chaucer. It would have been odd if in the century of experiments that preceded the Restoration no one had hit on the idea of using it as a couplet, of confining the sense to the distich, and within that polishing the point. And we know that several did hit upon it: Sandys and Sir Francis Beaumont, even John Donne himself. It may be of interest, parenthetically, to point out that even Waller, arch-rebel as he was against the influence of Donne, was far from unaffected by it. Take his most famous lines:

"With the sweet sound of Sacharissa's name,
I'll make the listening savages grow tame."

Mr. Thorn Drury does not give the date of the poem in which these occur; but it must certainly have been some years before that Donne wrote:

"Then he, whose wit and verse grows now so lame,
With songs to her will the wild Irish tame."

But truly Donne's treasury would have fur-

nished forth twenty Wallers. To come back to the heroic couplet. The important point, which Mr. Gosse grasped, and his critics disregarded, is that it was Waller's example, and Waller's alone, which gave the metre its vogue, fixing it, with mingled results of good and bad to poetry, as the normal English metre for the next hundred years. In Waller's hands it became dynamic, self-assertive, triumphant. Of his own use of it there is not much to say; it lent itself admirably to his love of lucid expression: the antithetic form gave to his thoughts a point which imagination had denied them; a steely glitter took the place of glowing colour; and then, as ever, it proved an excellent vehicle for the courtly sneer. Comparing his earlier poems with his later—so far as Mr. Thorn Drury will let us know what are early and what are late—one finds, as might be expected, that the characteristic qualities of the metre, as we know it in the hands of his successors, became with him gradually intensified: there is more antithesis, less overflow. It is curious that this process of eliminating overflow—*enjambement*, if you like the barbaric term—from the heroic couplet, was exactly the converse of the process which, during much the same period, went on with blank verse, as it passed from Marlowe to Shakspeare, and from Shakspeare to Milton.

Secondly, Waller used the octosyllable couplet, in which Marvell is so conspicuously successful. But this requires for its right handling a daintiness of touch, a sense of sweet and varied rhythm, which were far beyond the range of his poetic powers. He is seen to greater advantage in his occasional excursions into the easier lyric measures. Here alone is he ever really delightful. It is the lyricism of the obvious, of simplicity sublimed to a white heat, of the commonplace ceasing to be commonplace by sheer perfection of expression. Mr. Thorn Drury writes in his Introduction: "It may be said that the general level of Waller's lyrical work is distinctly high, and that there is no such disparity between these famous pieces and the rest of his lyrics, as exists, in the case of some other poets of the seventeenth century, between the bulk of their writings and what Johnson has called their 'lucky trifles.'" I wholly dissent from this criticism. After all, there are only a few commonplaces that will bear lyrical treatment; when Waller leaves these, he becomes merely vapid. A very small number of poems—"Go, Lovely Rose," "On a Girdle," "The Self-Banished," "To Phyllis," "To a Very Young Lady," and half a dozen others—contain, to my mind, all the real poetry that he ever wrote. The rest is naught. Not only is there no genius, but not even a decent inspiration. The phrase, "a copy of verses," rises inevitably to one's lips. "Of a tree cut in paper," "To a lady, from whom he received a silver pen": how frigid it all is! But within those limits, what restraint! what dignity! what subtle beauty! what an art, to use so little colour, and yet not be cold! What a delicate half-rhyme here:

"It is not that I love you less,
Than when before you feet I lay;
But to prevent the sad increase
Of hopeless love, I keep away."

What a rare use of the Latinised word in the first and third stanzas of this :

"Why came I so untimely forth
Into a world which, wanting thee,
Could entertain us with no worth
Or shadow of felicity,
That time should me so far remove
From that which I was born to love?"

"Yet, fairest blossom! do not slight
That age which you may know so soon;
The rosy morn resigns her light,
And milder glory, to the noon;
And then what wonders shall you do,
Whose dawning beauty warns us so!"

"Hope waits upon the flowery prime;
And summer, though it be less gay,
Yet is not looked on as a time
Of declination and decay;
For with a full hand that does bring
All that was promised by the spring."

If only he had left out "the flowery prime"; or if, he keeping it, the sincerity of generations of flatterers had not made it, even before it became hackneyed, impossible!

But I am afraid that I have been unjust to Mr. Thorn Drury. There is so little to be said but what is good of his work, and it is so dull to speak good of people, that I have accentuated the points—really only matters of opinion, in the main—in which he seems to me to have fallen short of perfection. But for the book as a whole, nothing but praise is due, both to editor and publisher. I may add that it is enriched with fine portraits of Waller himself, and of Lady Dorothy Sidney; the former is a reproduction of that by Cornelius Janssens, the latter closely resembles one now at Hampton Court. And Mr. Thorn Drury has been enabled to collect, and, in some cases, to print for the first time, a number of poems of greater or less importance. One, at least, is notable. It is headed "On her coming to London," and was written in honour of Sacharissa. Two or three stanzas well deserve quotation.

"Fair Dorothen, sent from heaven
To add more wonders to the seven,
And glad each eye and ear,
Crown of her sex, the Muse's port,
The glory of our English court,
The brightness of our sphere.

To welcome her the Spring breathes forth
Elysian sweets, March strews the earth
With violets and posies,
The sun renews his [d]arting fires,
April puts on her best attires,
And May her crown of roses.

Go, happy maid, increase the store
Of graces born with you, [and] more
Add to their number still;
So neither ill-consuming age,
Nor envy's blast, nor fortune's rage
Shall ever work you ill."

I conceive that these verses are a specimen of Waller's work in a very early stage of its manufacture. It is certainly not "polished to the finger-nail." His love of correctness would have been shocked by "attires"; nor would his fastidious ear have passed such imperfect rhymes as "come—sun," "mind—shine," "forth—earth."

EDMUND K. CHAMBERS.

John Keble: a Biography. By Walter Lock. (Methuen.)

THIS sober, elegant, and loyal little book is a good deal more than an abridgment of the well-known Memoirs by Mr. Justice Coleridge. Since that was written, much light has been thrown upon Keble and his period by Mr. Mozley's *Reminiscences*, Newman's *Correspondence*, and Dean Church's *History of the Oxford Movement*, and the *Autobiography of Isaac Williams*. Besides these sources of information, the Sub-warden of Keble College has had access to much unpublished correspondence, including all Keble's letters to Newman, which are now in Keble College. Newman's pathetic explanation of his erasures, with Dean Church's comment, would alone make the volume indispensable to all students of the period. There is a good deal that is fresh, too, in the account of Keble's youth. We learn the nick-names he gave his friends at Corpus—Arnold, for instance, was "the sheep"; one of his sisters was his "sweetheart"; another was his "wife." All his life he was very "boyish" in some things: very few remember that he was over fifty when Richmond took the well-known portrait with the springy poise of the slim figure. There is also a valuable appendix, giving the dates of the different poems in *The Christian Year* from the MS. note-books, which contain the greater part of them. The year 1825 was peculiarly fertile: "a long attachment, on which he had set his heart, ended in a refusal." Mr. Lock has much to tell us of the scenery of the poems; perhaps he has said the last word on the election to the Provostship of Oriel, an office which once almost tempted the author of *The Christian Year* to feel something not unlike ambition.

"On December 27 Keble wrote to Froude withdrawing his candidature, and putting it with thoughtful unselfishness on selfish reasons: he doubted whether he would be comfortable there; he had calls elsewhere; he was afraid of the Oxford epidemic of intellectualism."

The result was, in some ways, a misfortune to Keble: he was without adequate occupation till he was elected Professor of Poetry in 1832. His Lectures were certainly very remarkable; but a translation of them, which Mr. Lock desires, would hardly add to his reputation. The delicate ingenuity with which he managed to say what he wanted in really beautiful Latin is above praise; there are many felicities of detail. Probably he was the first critic who thoroughly appreciated what is best in Virgil. But his main theory, that poetry is the outlet of repressed yet overmastering feeling, though it accounts fairly for the inspiration of Scott and for all that is due to *Weltschmerz* in the inspiration of Shakspeare, is, upon the whole, arbitrary and inadequate; and the attempt to classify all ancient poets as primary or secondary, according as this master passion could or could not be traced in their poetry, is only fit for a prize essay.

Still the *Prælectiones*, as they stand, are a precious and admirable monument of a certain phase of scholarship: they are worthy of *The Christian Year*, which is more

than can be said of anything else Keble did, except, perhaps, his contributions to the *Lyra Apostolica*. The *Lyra Innocentium* may be said to prove that he had learned something; he had certainly lost more. His was not a mind to gain by severity to self. If he had indulged his genius like Faber, he might have written some exquisite religious prose; but he thought that sermons ought not to be original. He took a country parish, and committed himself to the fruitless labour of an exhaustive biography of good Bishop Wilson.

Yet his place among "English leaders of religion" is quite incontestable, though he came to hold it by a series of accidents. He was older than all the real leaders of the movement, Froude, Newman, and Pusey; they all had the habit of looking up to him: they had been impressed by his brilliant gifts, his purity, his unworldliness. In a sense they overrated the latter. If he had not counted things temporal as nothing in comparison with things eternal, he would still have preferred country walks and clerical domesticities to the most brilliant academical career. Besides, he was the spiritual father of Froude; and Newman, always receptive, took more from Froude than from any of his contemporaries. It was Keble who gave the Bisley school, as represented by his brother Tom, a man of clear judgment and strong and solid character, a place in the councils of the movement. Later on Keble reproached himself, as if his own shortcomings accounted for all he disapproved in Newman's conclusions and in Arnold's principles. When the great break-up came, Keble played an energetic and important, and some will think an admirable, part. He protested vigorously, though ineffectually, against Gorham judgment and the Divorce Act. He threatened for some years to retire into lay communion. It is partly his work that the debates of Convocation figure regularly in the papers. He elaborated a fantastical theory that we were "a church under appeal"; he talked pathetically of the Church of England as his "long-tried mother"; he was personifying the Prayer-book and the traditions of the Keble family, rather than a concrete institution with a long and fairly creditable history. In every way he did all he could, and that was a good deal, to add to the confusion of a perplexing time. Few, it may be, are qualified to discern the true creed or the true church; still fewer can be trusted to find the truly dutiful course when theories and impulses point one way, habits and interests, affections and prejudices point another. Keble insisted on substituting the question of duty for the question of truth. He was known to be disinterested; his influence and example helped not a few to do what was easiest, and perhaps safest, with a quiet conscience.

Keble was not only a controversialist, he was a country parson and a spiritual guide. As a pastor he was most generously diligent; he would go night after night to a plough-boy's cottage to help him to prepare for confirmation. He was much given to self-reproach, and one of his favourite topics

was the state of his parish. We hear on more impartial authority that he made his congregation understand him, not that he filled his church. There is nothing to show that he succeeded as Hook succeeded at Leeds, or Newman and his sisters at Littlemore. Nor is he known to have trained anyone worth training, except Froude and Isaac Williams, the pupils of his early prime. After 1840, when the craving for spiritual guidance came to be widely felt, many turned to the elderly author of *The Christian Year*. They were met with the most embarrassing condescension, the tenderest sympathy, and sure and ready insight; they were not led to make any great venture or scale any great heights; he did not attempt to impose or inspire the very considerable austerities which he practised; his guidance was often hesitating and never peremptory. Probably most who trusted him enough to persevere in acting on his hints did learn to possess their souls in patience, to expend their emotions in safe ways, and in some measure to purify their hearts.

His self-depreciation did not affect his happiness or the esteem of two generations. He was loved and honoured to the last, though he lived to call himself a testy old clerk. Perhaps he will be remembered, like Shelley, as "a beautiful ineffectual angel"; but Keble's wings were never smirched.

G. A. SIMCOX.

Arthur Young's Tour in Ireland, 1776-1779.
Edited, with Introduction and Notes, by
A. W. Hutton. (Bell.)

THE publication of a new edition of this work is opportune at the present juncture, when the question of Home Rule is before the country. Arthur Young's celebrated *Tour in Ireland* is, perhaps, on the whole, the best account of the social and economical state of the island in the later years of the eighteenth century which has been given to the general reader; and though the state of the Ireland of that day differs as widely from that of the Ireland of our time as the France of the old regime from Republican France, still it explains much of the condition of things, and especially of the popular sentiment which we witness in Ireland at this moment. The book should therefore, be carefully studied, and the more so that it is not much known in England, though of the highest authority with writers qualified to describe the Ireland of three generations ago. This edition, we repeat, comes out at a good time, but we wish it had been properly and fairly edited. Mr. Hutton has done his work badly—with a slovenliness and negligence that should be condemned, and with an ignorance of facts and a partisan bias that unfit him for a task thoroughly ill-performed. We look at his map, and it swarms with misprints. We refer only to a few instances: Charleville in the King's County figures as Clareville; Strokestown, in Roscommon, is spelled Stokestown; and Swanlibar, in Fermanagh, appears as Swanliubar. We take up his introduction and notes, and we find the statements that under Poyning's Law "the initiative of

legislation was secured to the English Privy Council," as if heads of bills had been never heard of; and that "in nine cases out of ten" the titles of Irish landlords to their estates "rested ultimately on some arbitrary act of confiscation by the Crown," as if the Cromwellian forfeitures had no existence, and as if the title to almost every acre in Ireland did not depend on an Act of Parliament. And these are merely samples of errors of the kind. Mr. Hutton's lack of acquaintance with local names is proved by the facts that he confounds Markree—Mercra in the narrative of Arthur Young, and one of the best known demesnes in Sligo—with Magherabay, a place not on the map; and that he gives the Dublin Hamiltons the name of Hampton.

But the animus of the editor is worse than his ignorance. Mr. Hutton has a perfect right to be a Home Ruler, but he has no right to charge on the Irish landlords—for Arthur Young has clearly marked the distinction—the misconduct and extortion of the Irish middlemen: that is, of tenant farmers, of the larger kind; and Unionists can afford to laugh at the nonsense that they support the Union for "a false and sordid temper." Indeed, as to the Union, to judge from one of his sentences, this editor seems to be unaware that the greatest political writers of the eighteenth century were advocates of a union of the three kingdoms; and Unionists insist that time has confirmed their arguments.

A competent editor would have contrasted the Ireland of the tour of Arthur Young with the Ireland of to-day, but this was not to be expected from Mr. Hutton. In the Ireland of a hundred and twenty years ago the harsh rule of the sword was a thing of the past, but society was established on the basis of the ascendancy of creed, and exclusive class privilege. The Penal Code, though relaxed, was still on the statute book; an aristocracy of sect was supreme in the state; the Church of a caste was the only kind of spiritual agency protected by law; and Protestant domination gave its peculiar character to political, municipal, and civil life. Beneath the structure of society formed on this type lay the proscribed Church and the oppressed priesthood of the old Catholic and Celtic race; and the remnants of the conquered tribes and clans dwelt like serfs on the lands once held by their fathers, deprived almost everywhere of the countenance of their chiefs, who had become exiles in France, in Spain, and in Austria. One-sided legislation, wrong of many kinds, unjust administration, and a state of ordinary life unwholesome and odious in most respects, grew necessarily out of this state of things; and some of these evils were distinctly manifest in the land system, the peculiar subject of Arthur Young's attention and study. The land was parcelled out between great owners, all Protestants, and, in part, absentees; a class of exacting Protestant yeomen, the squireens, bucks, and middlemen of Miss Edgeworth's novels; and a peasantry, Catholic in three-fourths of the country, and in a state of thralldom and sometimes of want; and to the present hour the traces of these things survive. Nevertheless, all was not dark in

the picture; and it cannot be denied that, compared with the past, Ireland had become more civilised than she had ever been, and had even made remarkable progress. Peace, firm government, and the cessation of discord had evolved a prosperity hitherto unknown; and the demarcation of class and the ascendancy of sect were not felt so acutely as in a subsequent age. The Irish Parliament did much useful work, corrupt, hampered, and narrow-minded as it was; the great Irish landlords were, as a rule, kindly superiors; and the eighteenth century was specially the time when the large country places of Ireland were laid out. Injustice and wrong were, for the most part, done by the Protestants of the lower classes; the Catholic priesthood were usually left to themselves, or were well treated by the higher gentry; the mass of the peasantry, though helots, enjoyed a fair share of material comforts; and though evil passions and the animosities of race were certain to grow up in this position of affairs, these were, for the present, wholly quiescent. For the rest, the wealth of Ireland had rapidly increased, even since the days of Berkeley and Swift; her agriculture had wonderfully improved; and she had a good deal of manufacturing industry scattered over every part of the island, but chiefly flourishing, as now, in Ulster. The condition of the country had many evil features; but these had not yet been nearly developed, and the community enjoyed repose, and even advanced, bad as Protestant ascendancy, and all that it implied, was as a system of law and government.

Arthur Young was a shrewd and fair-minded observer, and surveyed this singular state of society with a keen, and usually a sympathetic, eye. He moved in the highest order of Irish life, but he pushed his enquiries among all classes, and his desire to learn the truth is very apparent. He made the condition of Ireland, as a whole, his study; but we must glance, for the most part, at what he chiefly dwelt on: the landed classes, agriculture, and rural life. He was usually the guest of great Irish landlords, and he might be deemed partial in his description of them; but his statements have been amply confirmed. This class, in his day, had many faults; but it was hospitable, generous, seldom harsh to the dependents among whom its lot was cast, and especially fond of improving its estates. His evidence on these points is conclusive; and we fear the descendants of these men hardly equal their fathers as country gentlemen, partly because they have been largely drawn off to England, and partly because, for sixty years at least, they have been banned and denounced in their own land. Arthur Young refutes, over and over again, the charge made against the upper Irish gentry, that they are extortioners and unjust; as Mr. Lecky, indeed, has remarked, the circumstance that an immense Tenant Right has grown up in five-sixths of Ireland, is a conclusive answer to a vulgar calumny. Rackrenting, however, was common in Ireland in 1776-1779, as it is common even now; but this has been mainly the vice of the hard-fisted

middleman, seldom above the rank of a large tenant farmer. Arthur Young saw a great deal of the humbler tillers of the soil, the "cottars," as they are still called; and while he dwells on their serfdom and degradation, he maintains that they were at least as well off as the same class in England. The wretchedness, in fact, of the Irish "Sans potato" of Carlyle, was the result of the overpopulation of a much later day; and the small Irish occupier of the eighteenth century was, in the main, a contented thrall. Arthur Young says very little about the state of the Irish Catholic priesthood of his day—a subject intimately connected with the state of the peasantry—and he does not allude much to the archaic structure of the ancient tribal and clan life, of which the ruins still lay on the soil. But he mentions what is undoubtedly true, that the memories of confiscation and conquest lived in the heart of the Irish Celt, as they live even in our day; and he dwells in one or two passages on the fallen state of the royal and princely Milesian houses. He saw, however, the settlement of ascendancy secure, as it seemed; and he evidently believed it would be permanent. His work is full of observations on the modes of husbandry and of stock farming in Ireland at the time; and, if these show that there was much still barbarous and rude, they attest rapid and decisive social progress.

Arthur Young notices, in passing, the social life of Ireland. His descriptions are such as might have been looked for in the case of a community ordered as it was. The upper classes were not restrained by usago or law; they were extravagant, jobbing, and often profligate, like the French *seigneurs* of the same period. Lever's Knight of Gwynne and Thackeray's Barry Lyndon are types of the best and worst of the order; but the aristocracy that produced Flood and Grattan had more than an average of fine parts and genius. Then, as now, there was no great middle class in Ireland, the saving health of the English community; and the lower orders were sunk in sloth and ignorance, addicted to drunkenness and faction fights, strangely blending with a kind of savage mirthfulness. Arthur Young was very fond of statistics, and has drawn out, at length, an account of the economical condition of Ireland at this time. The signs of increasing wealth and prosperity are plain; and it should be added that, if we test the figures, the burden of rent in Ireland has diminished since his day, and the wages of labour have largely increased. On the whole, the Ireland of 1776-1779 was not a land of mere misery, as is commonly supposed; it was much more prosperous than many parts of France explored by the author in a later visit. But the elements of social disorder and peril were abundant even in the Ireland of that age; and time has matured the baleful harvest. This, indeed, is the lesson taught a thinker who surveys the Ireland of the eighteenth century: it is a community in which, in the midst of repose, and even of growing industry and wealth, the causes that have developed, at last, revolutionary forces and fierce discords of nationality and

religion, were slowly at work. The real question that separates those who have followed the course of Irish history is whether it is wise to give a people at no period a nation in a real sense, and divided by endless feuds and dissensions, control over its own destinies, at the risk of creating universal anarchy and an ascendancy far worse than the ascendancy of the past; or whether the power of an imperial state must not interpose in a case of this kind, to secure for all classes of such a community the order and repose which are the first conditions of civilisation and general welfare. Like Montesquieu, Berkeley, and Adam Smith, Arthur Young in his day was a strong Unionist.

WILLIAM O'CONNOR MORRIS.

THE HISTORY OF WILLIAM THE MARSHAL.

L'Histoire de Guillaume le Maréchal, Conte de Strigul et de Pembroke. Edited by Paul Meyer. Vol. I. (Paris: Société de l'Histoire de France.)

M. PAUL MEYER presents us in this volume with the first half, consisting of some ten thousand lines, of the important Anglo-Norman poem which he had the good fortune to discover, ten years ago, among the MSS. in the library of the late Sir Thomas Phillipps of Cheltenham.

The subject of the work is the life and adventures of William the Marshal, Earl of Pembroke, who was Regent of England from 1216 until 1219, in which year he died at the age of nearly eighty. The poem opens with the siege of Winchester by the Empress Matilda in 1141, so that the period covered by it embraces the reigns of no less than four English kings, as well as the opening years of the reign of Henry III. Consequently, its interest from an historical point of view is very considerable.

As we are not yet in possession of the complete poem, it would be premature to pass an opinion upon its literary merits; but, judging from the instalment now before us, there can be little doubt that the place ultimately assigned to it among the productions of mediæval French literature will be a high one. M. Paul Meyer, indeed, as may be gathered from his preliminary notice, written in 1882, goes the length of ranking it above every composition of a similar character, whether in verse or prose, anterior to Froissart. When it is considered that, among the works thus relegated into the second class, are included the *Chronicles of Villehardouin* and of Joinville, it will be apparent that M. Meyer has at any rate not underestimated the importance of his *trouvaille*. For our own part, we have some difficulty in believing that the rugged lines of the Anglo-Norman versifier, whatever their intrinsic worth, will ever take rank beside, much less above, such works as the *Conquête de Constantinople* or the *Histoire de Saint Louis*. This, however, is a mere matter of opinion; and the poem may safely be left to find its own particular niche among the literary monuments of the Middle Ages.

His second volume, Mr. Meyer informs

us, will comprise the remainder of the text and a glossary. The various historical and linguistic questions that arise in connexion with the poem will be discussed at length in an introductory essay, which, together with an abstract of the poem itself, notes in elucidation of the text, &c., will make up a third volume, completing the work. It need hardly be said that the appearance of these volumes is awaited eagerly, both by historical students and by those interested in the literature of the period. Some of the questions referred to above, as well as that of the authorship of the poem, have already been dealt with by M. Meyer in articles in *Romania** and elsewhere. These articles, however, which were written some years ago, at the time of the first discovery of the MS., can hardly be expected to represent M. Meyer's latest information and theories; we may be content, therefore, to leave them aside and wait for his final opinions as embodied in the promised introduction. The settlement of the text, in so far as M. Meyer has been able to settle it, was a matter of no ordinary difficulty; and it may safely be asserted that no one not possessed of his unrivalled experience and critical acumen could have undertaken the task with any hope of success.

It is unfortunate that the MS. of the poem is unique; for the copyist, who seems to have been more than commonly stupid and careless, has in numerous instances omitted whole lines, thus leaving gaps in the sense which it is, of course, impossible to supply, save conjecturally, without the aid of other MSS. The text, written in a small hand of about the middle of the thirteenth century, has in many places been corrected by another, apparently contemporary, hand, which makes it unusually tiresome to decipher.

M. Meyer's mode of procedure in editing his text, in accordance with a canon laid down by himself, is as follows:—Where the reading is obviously wrong, he introduces the correction into the text, relegating the MS. reading to a footnote; when, on the other hand, he is in doubt, he allows the MS. reading to stand and gives his conjectural emendation in a note. This method is an eminently reasonable one; for the reader, by referring to the foot of the page, can always, if he chooses, judge for himself how far a correction is justified, while at the same time he is saved the annoyance of being continually brought up short by mere scribal errors in the text. As was confidently expected, M. Meyer's labours have been attended with signal success. He has produced a text which is practically free from serious difficulties, though in one or two passages he has found himself unable to solve the problems created by the carelessness or ignorance of the transcriber.

The interest of the poem itself is remarkably well sustained; and it is varied by the introduction of occasional episodes, which add greatly to the charm of the narrative. In one of these we get a glimpse of William the Marshal, as a boy, playing at "knights" with plantain-stalks with King

* The reference to the *Romania* article is wrongly given as xii. 22-71. The number of the volume should be xi.

Stephen, in whose tent he was detained as a hostage during the siege of Newbury.

"Li reis fu al siege a sejour.
En sun pavillon sist un jor
Qui esteit d'erbes e de flors
Junchiez de diverses colors.
Willemes les flors regardout,
Amont e a val esgardout;
Trop bonement e voluntiers
Alout coillant les chevaliers
Qui creissent en la lancelee
Qui a la foille agie e lee.
Quant il en out coilli asez
E dedenz son poing amassez,
Si dist al rei: 'Beau sire chiers,
Volez joer as chevaliers?'
'Oïl, fait il, beau duz amis.'
E cil une part en a mis
Tost al rei dedenz son devant,
Puis dist: 'Li quels ferra avant?'—
'Vos, fait li reis, beals amis chiers.'
Lors prist un de ces chevaliers
Et li reis tint le son encounter,
Mais isi avint en l'encontre
Qu'icil al rei perdi la teste;
Willemes en fist mult grant feste."
(vv. 595 ff.)

The game is interrupted by the appearance, at one of the openings of the tent of Wilikin, of a servant of his mother's, who had been sent to spy how the boy was being treated. On catching sight of him William naively calls out to him and asks for news of his home. Whereupon Stephen looks round, and Wilikin promptly disappears.

Interesting light is thrown upon some of the manners and customs of the times, especially with regard to tournaments, which seem to have been by no means unprofitable to those who had the good fortune to be victorious.

We learn incidentally from one passage that ladies on horseback had on occasion to ride astride like men. During the retreat of the Empress Matilda from Winchester to Ludgershall, old John the Marshal wants to quicken the pace, so he intimates to the Empress, who was sitting sideways on her horse, that she must assume a more business-like position:

"L'empereriz . . . chevalcha,
Cumme femme fait, en seant;
Ne sembla pas buen ne seant
Al Marchal, aneis li dist:
'Dame, si m'aït Jesucrist,
L'om ne puet pas en seant poindre;
Les jambes vos covient desjoindre
Et metre par en son arçum.'
El le fist, volsist ele ou non."
(vv. 214 ff.)

Of Henry II.'s son, Prince Henry—here invariably, as elsewhere in contemporary literature, called the Young King—we hear a good deal. Immediately after his first coronation (in 1170) he is placed under the guardianship of William the Marshal, who remains for the most part attached to his person until his death. It is remarkable that, in the account of the Young King's wars with his father, which are described in some detail, we hear not a word of Bertram de Born, who is credited by Dante with having taken a principal part in sowing dissension between the two. The absence of any mention of the fact here, as well as the silence of the chroniclers on the subject, point pretty certainly to the conclusion that Dante got his information from the old Provençal biographies of Bertram de Born. In these, as is well known to those who have studied the question, he is

more than once directly indicated as the "fons et origo" of the quarrels between father and son. The Young King's lavish liberality is the subject, as usual, of repeated eulogies; but here we also get the reverse side of the picture, for not only is Henry II. represented as growling savagely over his extravagance, but we have further the curious spectacle of William the Marshal being arrested as surety for his debts after his death—a predicament from which he is only extricated by means of a pious fraud on the part of one of King Henry's retainers.

In connexion with the numberless tourneys several amusing incidents are related. On one occasion, after a more than usually hot mêlée, in which the Marshal had greatly distinguished himself, a couple of knights were sent to present him with a huge pike (fish) in recognition of his prowess. Not finding him in his lodging, they were referred to the blacksmith's shop; and there they discovered him with his head on the anvil, being released with great difficulty from his battered helmet, at which the smith was working literally with "hammer and tongs."

The Frenchmen of those days appear to have been just as ready to sell the bear's skin before they had slain the bear, as were Shakspeare's "confident and over lusty French" on the eve of Agincourt:—

"Les Franceis qui al tornel vindrent,
de vanter se firent tels:
La nuit devant, a lor ostels,
Departirent toz les herneis
E les esterlins as Engleis;
Si'n firent large departie,
Mais encor nes avoient mie."
(vv. 2599 ff.)

The scene in which William the Marshal announces the death of the Young King to Henry II. is very pathetic:—"God grant that he be saved!" is all he can say in his great grief:—

"'Or otroit Dex que il seït sals!'
Fait li peres molt simplement,
K' au cuer li teneit durement
Plus que le semblant n'en faiseit,
Mais de son grant doel se taisoit."
(vv. 7058 ff.)

Still more pathetic is the account of the old king's death. The story is well known—how he lay on his death-bed at Chinon, awaiting the return of the messenger with the list of his rebellious vassals, and how on hearing that the first name on the list was that of his favourite son John, he muttered "Enough!" turned over on his face and never spoke again. There is a striking picture of Richard Cœur-de-Lion in the presence of his father's dead body. None knew, we are told, whether he was grieved or glad; he stood awhile before the corpse in deep thought, but never spake a word.

With the account of King Richard's return to England from his German prison in 1194, the present volume closes. Enough has been said to indicate the very great value and interest of the poem, and our best thanks are due to M. Paul Meyer for having rescued it from oblivion. We have only to add, in conclusion, that the publication is in every respect worthy of the high reputation of the author. To those who are acquainted with M. Paul Meyer's work—

too few, unfortunately, on this side of the Channel, where the Société des Anciens Textes Français, of which he was one of the founders, numbers only some twenty subscribers—this will be a sufficient recommendation.

PAGET TOYNBEE.

NEW NOVELS.

Kitty's Father. By Frank Barrett. In 3 vols. (Heinemann.)

Time's Revenges. By David Christie Murray. In 3 vols. (Chatto & Windus.)

Time and the Woman. By Richard Pryce. In 2 vols. (Methuen.)

A Moral Dilemma. By Annie Thompson. (Longmans.)

A Born Player. By Mary West. (Macmillans.)

The Chosen Valley. By Mary Halleck Foote. (Osgood, McIlvaine & Co.)

A Girl with No Name. By Judith Hathaway. (Digby, Long & Co.)

A Canaanitish Woman. By Thomas Deaneau. (Sonnenschein.)

READERS who love, or even who do not hate, a certain rather good old-fashioned style of novel between *drame* and *melodrama*, and deriving pretty directly from the "picaresque" romance as altered by the great English novelists of the last century, are generally safe in the hands of Mr. Frank Barrett. He is not always very strong in individuality of character; and, in particular, we are bound to say that Admiral Strong in *Kitty's Father* has just a little too much of the shiver-my-timbers and splice-the-mainbrace type of tar, while similar insinuations might be made against more than one other personage. Also one might pick other small holes. For instance, why should it have been impossible for the hero to subscribe the Thirty-nine Articles "because of his views on evolution"? A man may know his Thirty-nine Articles by heart in English and Latin, and yet not be able for the life of him to find anything about evolution in them. But we do not go to Mr. Barrett for theology, or even for character, but for a lively story put through in a business-like way, with plenty of revolutions and discoveries. And he must be an unreasonable person who does not find this in *Kitty's Father*. Except that Mr. Barrett has been forgetful enough to "lift" the celebrated beefsteak pudding from *Martin Chuzzlewit* (if it had been a lark pudding, now, nobody could have said a word), the most grudging critic can find no fault with the decent freshness of his material. And we do not think that, such little matters (with a few others of their kind) as we have already pointed out excepted, there is any fault to be found with his working up. Speaking privately, and as mere tasters, we are not ourselves very fond of the scheme of putting the narrative in the mouth of a person who is made to represent himself as a kind of amiable chucklehead. But it is popular for the moment, and there is no harm in it.

Some things that we have said of Mr. Barrett might also be said of Mr. Christie Murray: except that Mr. Murray, capable of flying higher now and then than Mr. Barrett, is not quite so certain to bring down his quarry on the whole flight. We have read better books of his than *Time's Revenges*, and also worse. The greater part of the scene is laid in Australia—as is natural, after Mr. Murray's recent experiences there—and the main story turns on the fact of a couple, the husband in which is an unjustly transported convict, bringing up their child under another name than their own to spare him obloquy. The secret is detected by the villain of the story; and the quite legitimate theatrical "situation" is provided by a love affair between this innocent victim and the daughter of the man who has been, innocently also, the cause of the convict's expatriation. That the incidents are drawn with a bold hand, and the action and dialogue effective, nobody who, with eyes open, has read Mr. Christie Murray's books for a good many years past is likely to doubt. That the book as a whole interests us less than some others of the author's may be due to accident. By the way, Mr. Murray's beginning of evil is the refusal by a new landlord to renew a lease of a farm for ninety-nine years at its expiration. Is there any part of England where ninety-nine years' agricultural leases are common or even known? We hardly think so. Mr. Murray must surely have been confusing the usual ninety-nine years' building lease and the agricultural lease for lives which exists in some places, and used to exist in more.

Mr. Richard Pryce is a clever man, and occasionally he has an excellent touch, as when he makes his hero's sister stand "with apprehensive eyebrows" while the said hero is opening a bottle of soda-water. This sister, who does not appear often enough, is always good when she does; and so is one of the other characters who appears oftener, a young lady on her promotion, of the name of Miss Norfolk. On the other hand, we blush for Mr. Pryce as a writer when he speaks of this same Miss Norfolk as "a good girl enough in its widest sense"; and a good deal in his story makes us feel inclined, in the spirit of a less unsophisticated Mr. Abraham Adams, to chorus it with "great groans." This concerns all the part which deals with what a certain kind of novelist and journalist calls "society people," which introduces frisky grass-widows, and so forth. We do not object to it because it is unprofitable, but only because it is not *rien*. The grass-widow is a thing of incongruous shreds and patches. She did not, we can assure Mr. Pryce, come home from supper at a hermaphrodite club and wake her daughter and nag at her; on the contrary, she was as sweet as sugar to her, that so the girl might be *paravent* and *paratonnerre*. Nor did the angelic daughter marry her mother's dangler, for whom she did not in the least care. She either became an old maid or made a runaway match of it. That is to say, the mother and daughter behaved as we say they did, if they were the persons that Mr. Pryce depicts them as being. However, the book is really clever,

and there is merit even in the hero, Gerald Ventnor, though here also Mr. Pryce is led away by his desire to conform to a sort of temporary sham model of a modern young man, instead of throwing secondhand convention to the dogs and drawing from nature by the rules of art. How he can do this when he chooses may be seen not only in the passages and persons we have referred to, but in a tea-party in the Temple, which is quite right and good.

We do not seem to know Miss Annie Thompson's name as a writer of novels; but if she be really a *débutante*, we have the pleasure of making our compliments to her on *A Moral Dilemma*. It is not exactly a masterpiece, but it is better than at least forty-seven out of fifty first novels. The author has some grasp of perhaps the surest method of the novelist in the style she has preferred—the indication, namely, without too much emphasis, of the irony of life. A man accidentally faring by steamer in company with a dying youth is charged by him to clear his character, which has been unjustly assailed, and is furnished with the documentary means. It so happens that both, unknown to each other, have loved the same girl; and when John Cayford comes home to execute Alan Twiss's trust, he finds that Mary Forester, the girl in question, neither cares nor thinks anything about either Alan or himself, but is in love with a person who turns out to be the immediate instrument of Twiss's ruin. The "moral dilemma" is fairly posed, and the reader may be left to discover how it is met. It is sufficiently charged with ironic fate as it is; but Miss Thompson has not been satisfied, and has thrown in more—such, for instance, as the fact that Cayford, while writhing under Mary's serene ignorance of his passion for her, is just as ignorant of the passion for him entertained by a certain Kate Ferris, a minister's daughter. There is, of course, danger of all this criss-cross work approaching burlesque and Mr. Augustus Moddle on the one side; or of its being worked out and in with the tedious and excessive gloom of the modern French and Russian schools on the other. Miss Thompson has escaped both dangers. Her touches of description and locality are also good, and she deserves hardly any unfavourable remark except that she has not yet quite attained the secret. Her figures are not wooden, but they are not quite alive, though Kate, who is the best of them, is very nearly so. But the production of live human beings is always the last day of novel-creation, as of the other.

Miss Mary West's story is of the kind sometimes called "quiet," and at other times "pretty"—in neither case perhaps with a wholly laudatory meaning. It deserves both terms, however, in a good sense; and the strictest justice could find no more fault with it than a certain want of substance not entirely redeemed by some grace of style and incident. The "born player" is one Matthew Hare, the son of a clergyman, but the ward of a dissenting minister, by whom he has been brought up with a view to that employment or vocation. The title, however, indicates the cause or

impediment which intervenes; and Miss West has to summon Death, the *deus ex machina* of novelists who lack strength or art, to settle the matter otherwise. Apart from this, the scenery, dialogue, and characters are all good of their kind and stamp, and the book, as a whole, falls altogether on the right side of the dividing line.

The Chosen Valley tells the story of certain irrigation schemes in the Far West which have been taken up by two very different men—Dunsmuir, a regular engineer of Scotch origin and Indian training, and an American capitalist, one Norrison, who is of the stamp of Mr. Kipling's or Mr. Balestier's Tarvin, but a Tarvin advanced in years and fortune. The one is for slow and sure work; the other holds that "no Englishman knows the value of time," and that to get things done, be it by scamping or not, is the object. The feud is, of course, complicated by the loves of the younger generation, and the end is tragic. It is not the worst American book we have recently seen.

Of the two last novels on our list we can say but little good. Mr. Duncan writes with more literary skill and, we should suppose, more general knowledge, than Miss Hathaway; but neither as yet knows how to *charpenter* a novel, nor how to furnish it with characters possible and sufficient, if not exactly living. In the lady's book a heroine who, under the most improbable circumstances, is harboured by one of her uncles and cast out by another when the first conveniently goes mad, takes various places as companion, falls in love according to the methods for companions made and provided, and is recognised at the end like an *ingénue* in Terence. In the gentleman's, another heroine, also a companion, throws over a jibing journalist, marries a Free Kirk minister, whom neither pique nor need would ever have made a live girl of her kind marry, and then, finding her condition intolerable, makes it up with the jibing journalist, who has come into a fortune, in circumstances which may be guessed, or, if necessary, read. All this is old business enough, and not necessarily the worse for that. But to make it tolerable afresh requires knowledge and skill of various kinds, which neither of the writers seems as yet to possess.

GEORGE SAINTSBURY.

TWO BOOKS ON THE RUSSIAN EMPIRE.

Russia under Alexander III. Translated from the German of H. von Samson-Himmelstierna by J. Morrison. Edited by Felix Volkhovsky. (Fisher Unwin.) It is rarely that a book merits or repays the labours of a commentator. The present is a translation from the German, with an introduction and commentary by a Russian editor. No one can complain of the tone of Mr. Volkhovsky's remarks. Himself an advanced Radical, he criticises the views of this Roman Catholic "Ostsee Junker" in an appreciative and even generous spirit. So long as H. von Samson-Himmelstierna deals his blows at Russian imperialism and Russian officialdom, he has the sympathies of his commentator; but when he treats the Russian people as a horde of barbarians, Mr. Volkhovsky parts company from him. Bar-

barism and Nihilism are not synonymous terms in the minds of those conversant with things Russian. In an admirable introduction, Mr. Volkhovskiy points out that, if the Russian government were changed from an autocracy into representative democracy, all danger from Panslavism would be at an end. A legitimate Panslavism would indeed survive—a Panslavism that would no longer scare foreign Slavs, such as the Bulgarians, nor oppress alien races such as the Finns. He contrasts the working and effect of the official and the Radical Panslavism in Bulgaria. He quotes from M. P. Dragomirov, a Russian who had to leave his country on account of his political opinions, and who is now professor of history in the University of Sofia. Up to the time of the kidnapping of Prince Alexander, the Russian was hated in Bulgaria. Now that the officer is withdrawn, the schoolmaster is welcome. In Bulgarian high schools the Russian language is obligatory, and in the university of Sofia lectures are delivered in Russian side by side with lectures in Bulgarian. After reading this suggestive introduction, we anticipated much from the work itself, more especially as Mr. Volkhovskiy speaks of the author making characters, both official and unofficial, "pass before the reader in vivid pictures." In this respect we own to some disappointment. So far from exhibiting a Clarendon's talent for portraiture, H. von Samson-Himmelstierna, in his portraits of Russian statesmen, is inferior in power to Mr. Harold Frederic. Take for instance chapter vii., which is devoted to Pobiedonostsev, the *oberprocurator* of the Holy Synod, and contrast it with the pithy description of this modern Torquemada in *The New Exodus*. You will have no hesitation as to which author to give the palm for "vivid pictures." It may be noticed that no allusion whatever is made to the persecution of the Jews under Ignatieff and Pobiedonostsev in the present work, which may be divided into three parts. The first part deals with the Court and the Clergy, and the two leading statesmen of Russia, von Giers and Pobiedonostsev. The third part deals with typical Russians, such as Byelinsky, the founder of Russian Radicalism, the Aksakov family, and Koshelev, the Liberal landowner. Between these two divisions is sandwiched a sketch of Finland, which can not only be recommended as a clear statement of facts not a little complicated, but as having a completeness and literary finish that leave nothing to be desired. The biographical chapters that follow may be, as the editor points out, compilations from Russian sources, but they will be new to English readers. N. Katkov is severely but not unjustly handled. This famous Russian publicist was a renegade from the Liberal camp. His desertion was caused "principally by motives of vanity and ambition." Turgenev's posthumous letters attest that Katkov was hated by all who knew him, and was considered so selfish that people entered even into business relations with him "only when they were unavoidable." A very different man was Byelinsky. He died as he had lived a Radical, and a Radical under Nicholas! It is scarcely credible that such a man could have written under such a government. As it was, he was summoned before the chief of the secret police, who desired to make his "acquaintance." He was then in broken health, and his early death saved him from the evil days that were to come. Krayevskiy was a man of business, while Byelinsky was a man of ideas. Krayevskiy became wealthy, while Byelinsky became famous. But if journalism was a business with Krayevskiy, it was a business honourably conducted. The companion of Pushkin, Byelinsky, and Turgenev never sunk, like Katkov, into a mere creature of reactionary and despotic officialism. He was

at bottom humane and liberal, and in any other country but Russia would have been an outspoken champion of progress and peace. Perhaps the most instructive biographical notice is that of Alexander Koshelev. Born in 1806, he died in 1882, and during his long life played many parts. He was a member of the Slavophil party, a zealous participator in the emancipation of the serfs, the champion of provincial institutions, finance minister in Poland, and an indefatigable writer and agitator. In a sense he combined the practical and intellectual talents of Krayevskiy and Byelinsky. While he amassed a fortune by farming for twelve years the Government monopoly on brandy, he used his opportunities to acquire knowledge of the Russian land and serf questions at first hand. In 1864, before the Polish insurrection had been completely quelled, he undertook the direction of the finance department at Warsaw. The conversion of Poland into a Russian province was definitely decided upon. On this step all the Russian officials were agreed; but on the agrarian question there existed a wide divergence of opinion. It is at this point that the editor's introduction becomes especially valuable. He points out that the interests of the Polish peasants were opposed to those of the nobility, and either the first or the second had to be sacrificed. Koshelev favoured the nobility, while Nicholas Milyutin, the secretary of state, was democratic in his sympathies. Both were honest in their views, but both had the misfortune of serving a trimmer, (Alexander II.), who did not know his own mind for a week together. Our author is severe on M. Leroy Beaulieu's praise of Milyutin as *un homme d'état russe*, yet the French writer has not appraised too highly the abilities of the famous secretary of state. The misfortune of Milyutin was that, while sincerely desirous of improving the position of the Polish peasantry, as an official he could only do so to a very limited extent. He was a member of a government bent on depriving peasant and noble alike of personal freedom, liberty of conscience, and the use of their native language. The great value of this book is that it gives information about Russia which the English reader, unacquainted with Russian, cannot obtain from any other source. The scantiness of our existing information is exemplified by a book written by an Englishman after three visits to Poland, and published in 1867. This book, as a narrative of the Polish rising in 1863, is extremely interesting, but will it be believed that in a work professedly dealing with Russian government in Poland no allusion is made to Koshelev or to his rival Milyutin? The last chapter in *Russia under Alexander III.* has an attractive title—"Russian Pioneers"—but the contents are disappointing. Little is said that is not already well known to any student of the Eastern Question, and that little is not later than the death of Prince Cherkasky, who died on the day that the Treaty of San Stefano was signed. Prince Cherkasky was the first civil administrator of Bulgaria. Short as was his term of office, he wielded the knout with so much effect as to lay the foundation of that deep hatred of Russian officials which has never since passed from the Bulgarian imagination.

The People of Finland in Archaic Times. By J. C. Brown, LL.D. (Kegan Paul & Co.) This book, consisting of copious extracts and quotations from Dr. Martin Crawford's translation of the Kalevala, cannot fail to attract the attention of the student of the customs of primitive man, and particularly of that grade of nascent civilisation which is depicted in "Hiawatha," for the rhythm and no doubt many of the leading ideas of which

Longfellow was greatly indebted to the Finnish epic. Of course much of the interest of such a poem or series of poems as the Kalevala must largely evaporate in the process of translation into English, since the student of Finnish will miss the stately sonorous flow of the original language, with its alliteration and its systematic recurrence of vowels. For our part we prefer the less ambitious but more scholarly renderings of Mr. Eliot in his *Finnish Grammar*. Nevertheless, we are grateful to Dr. Brown for his extracts from the Wedding-Feast of Pohyola, the Daughter of the Rainbow; the adventures of the demi-gods or heroes Wainamoinen, Ilmarinen, and Lemmenkainen; and the various myths and legends thickly interspersed in the present work. The story of Mariatta, the Virgin Mother, with her child "born and cradled in a manger," will always possess a special interest because of its many points of resemblance to the Gospel narrative. Dr. Brown, like others, finds it hard to assign a particular date to these songs; the mere fact of their having been handed down from mouth to mouth only, until published in a printed form by Topelius in 1822 and Lönnrot in 1835, naturally accounts for a considerable accretion of comparatively modern as well as Christian ideas. The chapters on Theology (Pagan), Habits and Customs, Finnish Homes, and Home Life, though not all "archaic," are worth reading, for Finland is a subject that at least has not been worn threadbare. We observe that the author, in his account of the Finnish vapour baths, omits the curious fact that in the interior of the country expectant mothers are often brought to these institutions, and that many an infant has first seen the light in the reek and fume of the bath-room among the crowd of naked bathers. The title of the book is a little misleading: Dr. Brown seems hardly to be aware that the Finnish race, or Suomi, did not reach the Baltic shores, or even Ladoga, until the close of the eighth or the beginning of the ninth centuries of our era; and that the history of the Finns since that time is about as well known as that of our early English forefathers a century and half after their landing in Britain. The painstaking history of Yrkö Koskinen, published in Swedish, Finnish, and German, seems to have escaped Dr. Brown's notice. Such archaic times as the Kalevala depicts can scarcely have had their counterpart for the Finns in Finland itself; as previously to the date we have mentioned, Finland was in possession of Lapps (Saami) and perhaps Jotuns. Again, we must demur to the identification (on p. 1), of the Fenni of Tacitus with the Finns, and also to the statement (p. 61) that the Finns "belong to the so-called Indo-Germanic family of . . . Aryans," as well as to the assertion on the following page that Lithuania was the probable home of part of the Finnish race. For it is beyond cavil that the march of the Finnish races to the Baltic can be traced step by step back to the middle Volga, and thence into the regions of Asia lying between the Ural and the Altai. There is also no doubt that the Finns belong to the so-called Turanian branch of the human family. To say nothing of their history, the shape and capacity of the average skull (the least variable race test there is)—in this case brachycephalic with an index ranging from 81.48 to 83.7, and closely approaching that of the Mongol—is decisive of the question. Language of course is no certain test, but the agglutinative Finnish indisputably belongs to the so-called Turanian group. But on the whole there is so much of interest in Dr. Brown's work, that we trust we shall not be thought captious in making the concluding observation: that he would have done better from a scientific point of view if he had shown less anxiety

to bring Noah's deluge and Noah's sons into a part of the world lying so remote from Ararat as the Grand Duchy of Finland.

NOTES AND NEWS.

MESSRS. LONGMANS have in preparation a new work by Fridtjof Nansen, entitled *Esquimaux Life*, with illustrations. It is being translated by Mr. William Archer.

MESSRS. MACMILLAN announce a volume on *Historic Personality*, by Mr. Francis Seymour Stevenson, M.P.

MR. G. SILAW LEFEVRE's work on *Agrarian Tenures*, containing a survey of the laws and customs relating to the holding of land in England, Scotland, and Ireland, and of the reforms therein in recent years, will be issued by Messrs. Cassell & Co. on March 27.

MR. JUSTIN HUNTLY MCCARTHY will shortly publish a new version of some of the poems of Hafiz.

MESSRS. LONGMANS & Co. have in preparation a new book by Mr. Walter Besant on *The Rise and Growth of London*, treating of its constitutional history, the development of its trade, the present government of the city, &c. It will be specially adapted for use as a reading book in the upper standards of elementary schools.

MESSRS. HUTCHINSON will shortly publish, under the title of *A Wild Proxy*, a novel in one volume, by Mrs. W. K. Clifford, with illustrations by Mr. Maurice Griefenhagen.

Argentinian, Patagonian, and Chilian Sketches is the title of a book which Mr. C. E. Akers is about to publish through Messrs. Harrison & Sons, of Pall Mall. The subject matter was collected during a residence of two years in South America.

MR. DAVID NUTT will issue immediately two volumes by Mr. G. B. Grinnell: *Pawnee Hero Stories and Folk-tales*, with notes on the origin, customs, and character of the people; and *Blackfoot Lodge Tales*. The author has passed more than twenty years among the Indians of the North-West, associating with them in camp and hunting-field, and joining in their tribal ceremonies.

MESSRS. HOUGHTON, MIFFLIN & Co., of Boston, announce a book on *Socialism and the American Spirit*, by Mr. Nicholas Paine Gilman, author of "Profit-Sharing between Employer and Employed." It will contain a bibliography of the subject.

Hebrew Idolatry and Superstition and its Place in Folk Lore is the title of a work by Mr. Elford Higgins, announced for immediate publication by Mr. Elliot Stock.

MESSRS. S. W. PARTRIDGE & Co. will issue in a few days, as a volume in their series of *Illustrated Biographies*, *W. E. Gladstone: England's Great Commoner*, by Mr. Walter Jerrold.

MESSRS. HUTCHINSON announce a third popular edition of Mr. Douglas Sladen's *The Caps at Home*, with all the original illustrations.

THE Economic Club is preparing a catalogue of the library of Adam Smith. Its efforts—aided chiefly by the activity of two of its members, Mr. Bonar and Prof. Cunningham—have already attained considerable success. In order that the list may be as complete as possible, collectors and others who may possess volumes with Adam Smith's bookplate, autograph, or other evidence of his ownership, are invited to communicate with Mr. James Bonar, Windmill Hill, Hampstead.

MR. C. T. HAGBERG WRIGHT, of the National Library of Ireland, has been

appointed to the post of secretary and librarian of the London Library, vacant by the resignation of Mr. R. Harrison.

PROF. MAX MÜLLER has promised to deliver a lecture in German at the German Athenaeum on March 27. The subject will be "My Friends in India."

THE committee of the Athenaeum Club have elected the following gentlemen under the provisions of Rule 2, which empowers the annual election by the committee of nine persons "of distinguished eminence in science, literature, the arts, or for public services": Mr. Thomas Bryant, president of the Royal College of Surgeons; Mr. Andrew Gow, R.A.; and Prof. W. C. Roberts-Austen, chemist and assayer to the Royal Mint.

MR. WALTER BESANT and Mr. S. S. Sprigge have been appointed delegates to represent the Society of Authors at the conference of authors to be held at Chicago on July 12.

AT the meeting of the Bibliographical Society on Monday next, Mr. H. S. Ashbee has undertaken to read a paper (in the absence, through illness, of Mr. Talbot B. Reed) upon "The Iconography of *Don Quixote*." Mr. Ashbee will exhibit his own collection of illustrated editions of *Don Quixote*, and members are invited to contribute to the exhibition.

THE latest addition to the cheap re-issue of the "Golden Treasury" is *Selected Poems of Matthew Arnold*; and it is pleasant to find that this has steadily maintained its place as one of the most popular volumes in the series. Since its first appearance in 1878, no less than twelve reprints have been called for.

WE were wrong in implying last week that Prof. Minto's treatise on *Logic*, for Mr. John Murray's "University Extension Series," was left unfinished. We are informed that he completed it, down to the preface, three weeks before his death.

Correction:—In Mr. Warren's letter on "The Antiphony of Bangor" in the last number of the ACADEMY, in col. 2, last line, for "critanus" read "cretanus"; in col. 3, line 18, for "parota" read "parata."

THE FORTHCOMING MAGAZINES.

BEGINNING with April, the *English Illustrated Magazine* will henceforth be published by Mr. Edward Arnold, who proposes to make it more popular in character and to enlarge it by sixteen pages, without increasing the price. Among the contents of the forthcoming number will be: the facsimile of a MS. poem by Charles Kingsley, with decorative illustrations, entitled "The Lay of Earl Harold"; verses by Lord Houghton and Mrs. T. H. Huxley; an article on "The Likeness of Christ," by Mr. Wyke Bayliss, with a series of portraits from the dawn of Christian art; a serial story by Mr. Robert Buchanan, to be completed in three or four numbers; reproductions of the alleged Edinburgh forgeries of documents by Burns, Scott, and Thackeray; "The Queen's Buckhounds," by Lord Ribblesdale; "Costers and Music Halls," by Mr. Albert Chevalier; and Reviews and Reminders, by Q. In a future number we are promised some unpublished poems by Macaulay.

THE forthcoming number of the *Asiatic Quarterly Review* will contain several articles of immediate political interest. Sir Harry Prendergast, the conqueror of King Thebaw, contributes two, on "Burmese Dacoity and Patriotism" and on "Burmese Politics"; while Taw Sein Ko, himself a Burmese, will write on "The Chins and the Kachins." Two members of the High Court bench will discuss

the jury question in India, Justice Jardine (of Bombay) dealing with official opinion, and Mr. Field (formerly of Calcutta) confining himself to Bengal. From the Sheriff of Wazan, there will be an article on "The Strained Relations between England and Morocco"; and from an Egyptian Bey one on the neutralisation of his country. Among learned papers, we may mention: "Notes on Indian Numismatics to the end of 1892," by Mr. Vincent A. Smith; "The Samvat Era," by Pandit Jowala Sahaya; and "Dardistan," by Dr. G. W. Leitner.

A NEW quarterly magazine, "devoted to the propagation of individualism and to a defence of the right of property," is announced to appear next month, under the title of the *Liberty Review*. It is edited by Mr. Frederick Millar, and published by Messrs. Watts and Co., of Johnson's Court, Fleet-street. Among the contents of the first number will be: "Socialism and Liberty," by M. Yves Guyot; "The Present Aspect of the Drink Question," by Mr. George Candy; "The Duty of the State as to Weights and Measures," by Mr. Wordsworth Donisthorpe; and "Recent Labour Struggles, Durham and Homestead," by the Rev. Dr. Henry Hayman.

AN article on "Spinoza," by the Rev. Dr. Strauss, will appear in the *Gentleman's Magazine* for April.

"THE DIE OF DESTINY" is the title of a sensational story of to-day, by Mr. J. Fitzgerald Molloy, to commence in No. 495 of *Cassell's Saturday Journal*, published on March 22.

Wit and Wisdom, "a journal for the leisure hours," which is now in the eighth year of its existence, will henceforth be edited by Mr. Ralph H. Caine, the brother of the novelist, who has abandoned journalistic work in Liverpool to settle in London.

A MONTHLY magazine for Surrey, called *Whispers*, is to be published at Redhill, under the editorship of Mr. H. Libby and Mr. W. T. Horton. Besides giving attention to local history, archaeology, and notes and queries, it will also contain a serial story.

UNIVERSITY JOTTINGS.

PROF. MAX MÜLLER will celebrate the fifty years' jubilee of his Doctorate on September 1, 1893. He took his degree at Leipzig in 1843, and is expected to be present at Leipzig to receive his honorary diploma.

AT a special Congregation to be held at Cambridge next Tuesday, it will be proposed to confer the honorary degree of Doctor in Science upon Prof. Rudolf von Virchow, who at present holds the office of Rector Magnificus of the University of Berlin.

AT Oxford, the honorary degree of M.A. has been conferred upon Mr. J. S. Haldane, assistant in the physiological department of the University Museum.

TWO Radcliffe travelling fellowships of £200 for three years have been awarded at Oxford to Mr. E. A. Minchin and Mr. W. Ramsden, both of Keble. In the case of the former, the usual declaration—that the candidate intends to graduate in medicine, and to travel abroad for study—was dispensed with.

MR. W. H. COZENS-HARDY, of New College, has been elected to the geographical studentship at Oxford, founded in connexion with the Royal Geographical Society.

THE special board for oriental studies at Cambridge have presented a report, recommending that the two existing examinations in Semitic and Indian languages be united in one, to be called the Oriental Languages Tripos; and that the examination be divided

into two sections—the one more elementary and the other more advanced. It is also recommended that Hindustani be no longer retained as a subject of examination.

A GRANT of £65 has been made from the Worts Travelling Scholars' Fund at Cambridge to Mr. H. Woods, of St. John's College, to enable him to travel in Saxony and Bohemia, with a view to the study of the palaeontological correlation of their cretaceous rocks with those of England, and to make collections in illustration thereof, on the condition that he report the results of his investigations.

DR. C. LENTZNER, formerly of Berlin, has been appointed an Oxford University Extension lecturer, his special subject being the languages and literatures of Modern Europe.

WE have received the annual report of Manchester New College, Oxford, which was read at the one hundred and seventh annual meeting, held at Manchester last January. It records the resignation by Mr. S. D. Darbishire of the office of secretary, which he has filled for the last thirty-seven years. The new buildings at Oxford will be opened in October; and it is hoped that the balance of about £4000, to meet the total cost of £50,000, will by that time have been subscribed. The chief benefaction received during the past year was a legacy of about £3900, bequeathed by the late Miss Dunkin, of Southampton, to found a professorship "for the teaching of the science of sociology or social economy, as a guide to the knowledge of right conduct among men and women amid the complicated relations of social life"; a bequest has also been made to the library, to take effect after the death of the donor, of a valuable collection of historical works relating to the Presbyterian and Unitarian societies of Great Britain. We observe that a former student has refunded the sum of £133, expended on his education, on the ground that he has definitely abandoned the intention of engaging in ministerial work. The number of students at the college seems to be eighteen, of whom one is (as usual) a Transylvanian from Hungary, and two are ladies from the United States, with the prefix of "Rev." Out of the total, five have already obtained degrees at London, three at Oxford, two at Cambridge, and one at Victoria; while three are undergraduates of Exeter College.

THE inaugural lecture delivered by Prof. George Adam Smith, on taking possession of the chair of Hebrew and Old Testament exegesis in the Free Church College, Glasgow, has been published in book form, with some slight modifications, by Messrs. Hodder and Stoughton. The subject is "The Preaching of the Old Testament to the Age." We observe that, of the same author's work on *The Book of Isaiah*, the first volume is in a seventh edition, and the second volume in its eighth thousand.

THE University of the City of New York has purchased, at the price of 7205 dollars (£1441), the complete collection of books belonging to the late Prof. Paul de Lagarde, of Göttingen, which he had bequeathed to the Royal Society of Sciences.

MAGAZINES AND REVIEWS.

THE first double number of the *Altpreuussische Monatsschrift* for 1892 contains three articles—one, by H. Brüning, on the league of the Prussian towns in the fifteenth century against the Teutonic Order, and the relations of the Bishop of Ermland to the two parties; a scholarly paper by Joh. Reicke on the once famous Gottschied's student life at Königsberg, where he matriculated, aetat. fourteen, and which he left, being then "docent," in 1724, from fear his ample person should tempt the myrmidons of Fred. William to "press" him

for the Royal Guard; and a third, by G. J. Treichel, on names, especially call-names, for birds and beasts in the Prussian province, from which we learn, *inter alia*, that the Prussian duck is called *Pile-Pila*, much as in the English Dilly-Dilly rhyme. The second number begins with an address on Kant's Everlasting Peace, by Fr. Bühl; ends with an amply illustrated paper, by C. Beckherrn, on the armorial bearings of the old Prussian towns; and puts between these an account, by Joh. Sembozycki, of the settlements of Scotch and English immigrants in Prussia between the latter half of the sixteenth century and the eighteenth, when they established a Brotherhood of the nation of Great Britain. The third double number has papers on the emigration of Lithuanian peasants from Courland, who settled in the neighbourhood of Memel; on popular rhymes used in children's games or at social and family festivals, by H. Frischbier; and on the foundation of the Teutonic Order as a Prussian State, by A. Lentz. It concludes with an article by E. Arnoldt, continued into the fourth number (which it entirely fills), in continuation of his inquiry into the date and the circumstances of the production of Kant's *Kritik*. The present instalment is an examination of Kant's lectures on Metaphysics, of which four MSS. are noticed, that published by Politz, two in the Königsberg Library, and one in private hands. Politz's MS. and one of the Library MS. Arnoldt proposes to date about 1784—i.e., about ten years later than the time assigned by B. Erdmann. The two others are about ten years younger. Arnoldt gives comparative specimens, and shows that Kant's class teaching, so far as these probably imperfect copies of notes can testify, stuck largely to the old lines of the Leibnitz-Wolfian system, and introduced little of the specially "critical" philosophy. The numbers contain a few of the usual reviews, and other news. The bibliography for 1891 is published as a separate part.

ORIGINAL VERSE.

FOR THREE FIGURES BY SANDRO BOTTICELLI.*

I.

For Zipporah in the Sistine Chapel.

Who is this comes in Death's cere-cloth to earth?
Whose is the wan dead face with frozen eyes
That gash its white mask like cloud-companies
Crossing the silver-disked Moon? What birth,
Bodiful, forlorn, and hapless, chills the mirth
Of Rome? What ghost? What shuddering
surprise?
What witches' shroud of shrieking mysteries,
Unresting, aches like famine and days of dearth?
Dead Simonetta's ash-grey face is this,
Lapp'd in her flame of hair: "Reproach!" she
wails,
"Reproach! For I am dead; and born again
To die again! Reproach! For utter pain
Laid on me. My pale lips shall cut like flails,
Since all dead ladies' wrongs freeze in my kiss!"

II.

For the "Vergine Lattante" in the National Gallery.

I would not think to see so cold a face,
Such listless fingers, such inscrutable eyes:
The very Angels pity; yet He lies,
Thy Burthen mighty to save, of awful Race,
Father'd by God! O Virgin full of Grace!
Why pales thine innocent bosom? Wherefore
flies
The blush thy cheek, as light from desolate skies?
What is this mystery? Speak thy dolorous case!
"I am the soul of the World, and mine the Womb
Of Time, and Life, and Love, and Agony.
God set me in the midst, and this my doom,
Conceiving, I must bear eternally.
Once through the broad white ways I walk'd a maid:
Now my high destiny makes me wither and fade."

* Of the same lady—Simonetta de' Vespucci—
Mistress of Giuliano de' Medici.

III.

For the "Madonna Incoronata" in the Uffizi.

The crown of stars burns bright above her hair—
Massy her hair and flaming like red gold—
And from the orient scarves, that deep enfold
Her chaste white brows, the patient face shines fair.
Young Angels eager flock about her chair,
Tend'ring the Book; for there shall stand enroll'd
Her chant, of whom the swift Archangel told:
"This is that Virgin that a God shall bear."
O crimson anguish! O sad passionate mouth!
O lips that pout and droop like clots of blood!
O tired eyelids sagging as ripe corn
In autumn! All the languors of the South
Throb in thy veins! And sorrow at the flood
Wails, "It were better I had not been born!"

MAURICE HEWLETT.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BÉKUNGER, H. L'Effort. Paris: Colin. 3 fr. 50 c.
COPPÉE, François. Longues et brèves: Nouvelles. Paris: Lemerre. 3 fr. 50 c.
DOUMIC, René. De Scribe à Ibsen: causeries sur le théâtre contemporain. Paris: Delaplane. 3 fr. 50 c.
DURKHEIM, Emile. De la Division du travail social. Paris: Alcan. 7 fr. 50 c.
FRISCHBIE, H. Hundert ostpreussische Volkslieder in hochdeutscher Sprache. Leipzig: Reisser. 3 M.
GAUTHIER, P. Etudes sur le 16^e siècle: Rabelais, Montaigne, Calvin. Paris: Lecène. 4 fr. 50 c.
LEHNS, M. Der Meister der Liebesgärten. Ein Beitrag zur Geschichte d. ältesten Kupperstichs in den Niederlanden. Dresden: Schulze. 30 M.
LEMAITRE, Jules. Les Rois. Paris: Calmann Lévy. 3 fr. 50 c.
LINTILHAC, Lesage ("Les Grands écrivains français"). Paris: Hachette. 2 fr.
MICHELET, J. Sur les Chemins de l'Europe. Paris: Flammarion. 3 fr. 50 c.
MOSTRIS, Edgar. L'administration de la République. Paris: Lib. de la Nouvelle Revue. 3 fr. 50 c.
ROSNY, Léon de. La Morale de Confucius: le livre sacré de la piété filiale. Paris: Maisonneuve. 3 fr. 50 c.

HISTORY, ETC.

- BÉGIS, A. Mémoires inédits et correspondance de Billard Varenne, membre du comité de salut public. Paris: Lib. de la Nouvelle Revue. 7 fr. 50 c.
BROC, le Vicomte de. Dix ans de la Vie d'une femme pendant l'émigration: Adélaïde de Kerjean Marquise de Falaiseau. Paris: Plon. 7 fr. 50 c.
CHRONICA MINORA, collect et emendavit C. Frick. Vol. I. Leipzig: Teubner. 6 M. 80 Pf.
FISCHER, C. Th. Untersuchungen auf dem Gebiet der alten Länger- u. Völkerkunde. I. Hft. De Hannons Carthagenensis Periplo. Leipzig: Teubner. 8 M.
FLEISCHER, F. Die Eheverhältnisse Napoleons I. 1 M. Die trübsinnige Eheverhältnisse. 2 M. Leipzig: Haessel.
FRANKLIN, A. La Vie privée d'autrefois. Les Chirurgiens. 3 fr. 50 c. Le café, le thé, le chocolat. 3 fr. 50 c. Paris: Plon.
HOUSSEY, H. 1815. La première Restauration, le retour de l'île d'Elbe, les Cent Jours. Paris: Didier. 7 fr. 50 c.
JACOB, G. Studien in arabischen Geographien. 4. Hft. Berlin: Mayer und Müller. 1 M. 80 Pf.
MONUMENTA Germaniae historica. Libell de l'impératorum et pontificum saeculis XI. et XII. conscripti. Tom. II. 25 M. Scriptum qui verba lingua usi sunt tom. V. pars II. 25 M. Hannover: Hahn.
RANKE, H. v. Ueb. Hochäcker. München: Bassermann. 6 M.
SCRIPTORES rerum Silesiacarum. 13. Bd. Politische Correspondenz Breslaus im Zeitalter d. Königs Matthias Corvinus. 1. Abth. 1469–1479. Hrg. v. B. Kronthal u. H. Wendt. Breslau: Max. 7 M.
TOMASCHKE, W. Die alten Thraker. Eine ethnolog. Untersuchung. Leipzig: Freytag. 2 M. 60 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- NEUMANN, C. Beiträge zu einzelnen Theilen der mathematischen Physik, insbesondere zur Elektrodynamik u. Hydrodynamik, Elektrostatik u. magnetischen Induction. Leipzig: Teubner. 10 M.
PHILIPPI, R. A. Tertiarversteinerungen aus der argentinischen Republik. Leipzig: Brockhaus. 5 M.
WEBER, W. Werke, 3. Bd. Galvanismus u. Elektrodynamik. 1. Thl. Besorgt durch H. Weber. Berlin: Springer. 20 M.

PHILOLOGY, ETC.

- GALENI PERGAMENI, C. Scripta minora. Vol. III. Ex recognitione G. Helmreich. Leipzig: Teubner. 3 M.
HELM, R. De P. Papini Statii Thebaide. Berlin: Mayer & Müller. 3 M. 60 Pf.
JOSEPHI, F. opera omnia. Recognovit S. A. Naber. Vol. IV. Leipzig: Teubner. 3 M. 60 Pf.

CORRESPONDENCE.

"JOHN OF MALVERN" AND "PIERS THE PLOWMAN."

Cambridge: March 11, 1893.

In a late work by the Rev. E. S. Foulkes, called *A History of the Church of St. Mary the Virgin, Oxford*, there is a discussion as to the authorship of "Piers the Plowman," at pp. 164-9. I was in hopes of gaining some new light from this; but I regret to say that it is such a tissue of absurdities as to be quite valueless. I do not care to controvert the statements: it is hardly worth while. But I protest against the supposition that I have "overlooked" anything that is at all material.

The upshot of it is to identify the author with John of Malverne, prior of Great Malverne in 1435; and much labour is expended upon trying to confuse the dates, of course with the view of making this supposition possible. The author's statement that his name was Longe Wille, i.e., tall Will (or William) is explained to mean that his name was Longueville. "The Latin for 'farm' is *villa*, and *villa* was written by the Germans, as Spelman tells us, *villa*." This is delicious. Hence we are requested to believe that the author's name was Robert Longueville, and he is identified with John Malverne on the ground that he changed his name. Next, Stowe's ridiculous statement is quoted with approval, to the effect that "John Malverne, Fellow of Oriol College," finished *Piers Plowman* in 1342. It is charitable to suppose that, by that time, he was really forty-five, as he himself says; and if we accept this date of 1342 (which I, for one, do not), he was born in 1297, and was made prior of Malvern at the ripe age of 138.

Very amusing is the "proof" that the B text was written in 1409. Hearne, we are told, saw a MS. which was written in that year, whence the inference is drawn that 1409 was the date of composition of the B text. Why of that text in particular we are not informed.

But the neatest joke is the following. Certain letters appear in MS. Bodley 692; a translation of which is duly given in the volume itself. These, we are told, were written by "the Plowman" (who, by the way, is really Our Saviour; but that is a detail). And the proof lies in the fact that these letters contain "one or two quotations from a Latin work . . . by a weird author . . . whose verses are the only Latin verses ever quoted in his poem [the italics are not mine]—Dionysius Cato." If the writer had really studied his "Piers Plowman," he would have found that Langland quotes from such an "unwieldy" author as Juvenal, besides citing seven Latin hymns, and giving fifteen quotations from mediæval poems. By the way, Chaucer and Lydgate both cite this "weird author"; so perhaps they also wrote "Piers Plowman."

WALTER W. SKEAT.

PSALM LXXXII, 7.

British Museum: March 9, 1893.

It must have been noticed by many that, while the antithesis between ver. 6a and ver. 7a in Psalm lxxxii is strikingly clear and perfect, the opposition between 6b and 7b appears weak and halting. In the Revised Version, as, indeed, with some small variations in all versions, vv. 6, 7 stand as follows:

- Ver. 6. "I said, ye are gods,
And all of you sons of the Most High.
Ver. 7. Nevertheless ye shall die like men,
And fall like one of the princes."

It is at once seen that the opposition between "gods" in 6a and "men" in 7a is perfectly clear and satisfactory; while "sons of the Most High" can hardly be looked upon as a

sufficiently striking antithesis to the term "princes" in 7b.

But this poetic shortcoming entirely disappears if a very slight change is made in one of the letters of the word *הַשִּׁירִים*, the original for "the princes." It is well known that in all the forms of the Hebrew alphabet, from the Moabite stone down to the most recent Rabinic and cursive developments of Hebrew writing, the difference in form between *ד* (=d) and *ר* (=r) is very slight. In some cases the difference is indeed so small that it is hardly appreciable; and one, therefore, feels justified in suggesting that *הַשִּׁירִים* "the princes," is an ancient corruption of *הַשִּׁדִּים* "the demons." If this conjecture be correct, the second part of ver. 7 would be: "And fall like one of the demons," thus standing in a complete and striking antithesis to the thought expressed in 6b, that "all of you were sons of the Most High."

The word *שִׁדִּים* "demons," occurs in two other places in the Old Testament. In one of these, namely in Deut. xxxii, 17, there is the phrase *זָבַחוּ לַשִּׁדִּים* *לֹא אֱלֹהִים*, i.e., "they sacrifice unto demons which are no deity," thus containing an antithesis similar to the one that is suggested for vv. 6 and 7 in Psalm lxxxii. It may also be remarked that the "fall of the demons" brings before the mind an interesting chapter of mythology, which has been variously elaborated by poets of different nations; but this is a subject on which I need not dwell now.

G. MARGOLIOUTH.

THE WORD "ARTEMAGE" IN GOWER.

Oxford: March 3, 1893.

In Gower's *Confessio Amantis*, ed. R. Pauli, 1857, iii. 67, there occur the following lines:

"And through the craft of *artemage*
Of wexe he forged an ymage."

As far as we know at present, this is the only place where the word *artemage* occurs through the whole course of English literature. In the New English Dictionary the word is marked "*Obs. rare*." There is no doubt about what Gower meant by the term, nor about its immediate French derivation. Gower meant by *artemage* without doubt magic art; and he borrowed the word from the O.F. *artimage*, which has the same meaning, and for which references are given in Didot's supplement to Ducange and in Godefroy. So far all is plain sailing; but what is the etymology of O.F. *artimage*? In the Oxford Dictionary the word *artimage* is analysed as *art* ("art") + *magie* ("magic"), a very plausible etymology, with which, no doubt, the poet Gower would have agreed. Still, I do not think that this explanation can be accepted. In the first place, I think it would be difficult to find instances of this kind of composition in Old French—namely substantive + substantive, the latter in adjectival or appositional relation with the former. Secondly, there are difficulties about the form: it is not easy to see why *magie* should have become *mage*. But these are small matters. The great objection to the Oxford derivation lies in the fact that it does not take into account the O.F. forms related to and equivalent to *artimage*, which must be taken into account before one can hope to get a satisfactory explanation of the form in question. On consulting Didot and Godefroy, we find the following forms, all used in the same sense, and all evidently to be referred to the same Romance type—namely, *artimage*, *artimaire*, *artumaire*, *artimai*, and *artimal* (for which last see Chanson de Roland, 1392, ed. Müller). Now no one, comparing these well-attested forms, can doubt for a moment that they all point to a type with Romance suffix *-atica*. O.F. *artimage* < **artematica*, just as Fr. *âge* < **vage* <

Pop. L. *etaticu*; O.F. *estage* < Pop. L. *estaticu*; O.F. *nagier* < Pop. L. *naticare*. Then, again, O.F. *artimaire* < **artematica*, just as O.F. *grammaire* < *grammatica*, O.F. *dalmaire* < *dalmatica*, the forms in *-aire* being learned formations—cp. O.F. *mire* < *medicu* (see Ps. lxxxvii. 11, Oxford Psalter, and cp. Vulgate). The Chanson de Roland form *artimal* can easily be referred directly to *artimaire*, just as *autel* < *altare* by suffix-confusion (see Schwan, *Grammatik des Altfranzösischen*, 1893, § 227).

And now comes the question, How are we to account for the type **artematica*? I believe that M. Gaston Paris was right in deriving *artimaire* ultimately from *arte mathematica*: see *Romania*, vi., p. 132 (1877). This Latin type would quite regularly become *arte mat'matica* > *artematica*, the reduplicated syllables being, as usual, simplified by the loss of the pretonic element, just as L. *papaver* > Prov. *paver*, and L. *jejunare* > O.F. *juner* (cp. *desjuner* > *disner* > *diner*).

If this account be correct, the word *artemage* in Gower's *Confessio Amantis* is not connected etymologically with O.F. *magie* ("magic"), but with the L. *mathematica*. In the middle ages there was much confusion in the popular mind in relation to these two arts. It is not surprising that a term originally applied to the art of mathematics should be applied by poets to the more studied and popular art of magic.

A. L. MAYHEW.

THE BODLEIAN DINNSHENCHAS.

Youghal: March 4, 1893.

The Irish system of versification is chiefly valuable for the aid it affords towards restoring the text, and thereby recovering the meaning. Two instances in point occur in the Bodleian Dinnsheanchas (history of local names), recently printed with an English version by Mr. Stokes (*Folk-Lore*, December, 1892).

(1) To certify a derivation of Feegile, King's Co. (*Fidh-gabhla*, "wood of furcation" [of a river]), the following is given (p. 475):

"Is inmain in Gobul-sa,
is saidi [a] ainmnigud
for leith ind feda-sa,
a rad ni ró:
in gem-sa charmceail,
i n-ucht na clouna-sa
tall slugh mor fú."

"Dear is this Gobul:
From it is the appellation
On the half of this wood:
To say so is not overmuch.
This gem of carbuncle,
In the breast of this lawn,
Carried off a great, good host."

The opening half of the stanza, one perceives at a glance, has the first line too long, and four lines instead of three. (Besides, *sa* of the fifth line should stand at the end.) The meaning is consequently perverted; the whole, not the moiety, of the wood was included in the designation. The text in the Book of Leinster (p. 159a), though not faultless, enables the requisite emendations to be made as follows:

"Inmain in gabul sa,
Uad'ainm ind fheada sa."

"Dear is this Gabul (furcation),
From it [is] the name of this wood."

The last line is to be corrected: *tall slugh, mór fú*—"stole a host, great happiness." The meaning is: it was a very happy thing that Feegile (by metonymy for the monastery built there) enticed a multitude to abandon the world, and live under the rule of St. Berchan.

(2) The prose states, *inter alia*, that Slieve Bloom mountain (King's Co.) was named from Bladma, or Blod, son of Cu, son of Cass. B.

slew the cowherd of Bregmael, the smith of Cuirche. This is certified in a quatrain:

"Blod mac Con maice Caiss Clothmin
romarb buachail Bregmail bain,
gabann Cuirche moir maic Snithi,
rogab hi Ross Tiri inn air."

"Blod, son of Cu, son of C. C.,
Killed the cowherd of fair Bregmael,
The smith of C. Mor, son of Snithe,
He set up at R" (p. 479-480).

But for Bregmail we must read *Bregmaile*, which is a syllable in excess. Being thus irreducible to a heptasyllabic, the second line is radically corrupt. (The third can be rectified by omitting *maic*.) In the Leinster version (p. 159b), Blod is son of Cu, son of Cass, son of Uáchail (*mac Uáchalla*), and slew Bregmael, the smith. Accordingly, ll. 2 and 3 run:

"Romarb Bregmail, in ngobaind mbáin,
Iar marbad gabann Cuirchi, maic Snithi."

(The removal of the article, *in*, and the gloss, *maic S.*, restores the metre.)

"Slew he B., excellent smith,
After the slaying of the smith of Cuirche
(He set up, &c.).

The Bodleian bungler took the personal name *Uáchalla* to be the same as *buachail*, "cowherd," and then altered the prose and the quatrain to signify that this imaginary person, not the smith, was the slain! But Mr. Stokes saw nothing "silly or obscure" in this piece of "ancient Irish folk-lore."

A similar blunder is too good to be omitted. Of Ruad (from whom *Ess-Ruaidh*—cataact of Ruad: Assaroe, co. Donegal) we are told (p. 505): *tuargail a seol cre[d]umai forsin curuch ind ingin a hoenur*—"the girl alone hoisted her sail of bronze on her boat." Such a girl had been meetly mated with Milo! But, alas, the Book of Leinster (p. 163a) has marks to indicate that *credumai* is to be placed after *curuch*: signifying that the boat, not the sail, was of bronze. *Sic transit*. So, elsewhere (p. 478), the boat, but not the sail, is said to have been of this material.

The foregoing suggests the idle query: given a transcript of the twelfth century that is tolerably pure, and another of the fourteenth or fifteenth that is demonstrably corrupt, why has the latter been selected as the *textus receptus*? *Sudet qui legat*.

Mr. Stokes is unable to identify Glenn Samaisce and Magh Mossad. A moderate acquaintance with the literature of the subject would have sufficed to show that the former was identified more than forty years ago; the latter more than thirty. The consistency of the chronology of Mr. Stokes is exhibited in the following:

Folk-Lore, Dec., 1892.

- A.D. 527. King Muircertach was burned (p. 512).
" 558. King Diarmait died (p. 449).
" 847. Thörgils was drowned (p. 482).

Tripartite Life, 1887.

- A.D. 531. King Muircertach was burned (p. 153).
" 565. King Diarmait died (p. 515).
" 843. Thörgil was drowned (p. 539).

For the manner of King Muircertach's death we are referred (p. 512) to "Tigernach's *Annals*, A.D. 534 (Rawl. B. 488, fo. 7b 1); *Chronicon Scotorum*, A.D. 531; *Annals of Ulster*, A.D. 533." The chronicle of Tigernach and its compendium, the *Chronicon Scotorum*, have no A.D. notation. In both, the year in question has the ferial number *v*, which indicates 532. But, to show how great chronographers differ, O'Connor (*R. H. S.*, ii., p. 133) makes the year 534, Hennessy (*Chronicon Scotorum*, p. 43) 531; Mr. Stokes impartially agrees with both.

In the *Annals of Ulster*, the year indicated has ferial *i*, epact *i*, which distinguish it as A.D. 534. Twice has Mr. Stokes declined

(*ACADEMY*, January 24, February 21, 1891) to substantiate similar misdating, yet he persists in doing what "he is afraid or unable to support."

B. MACCARTHY.

A HEBREW ETYMOLOGY.

Hackney: March 2, 1893.

The importance of the Oxford Hebrew-English Dictionary to the Biblical and literary student leads me to think that the smallest chip from a Hebrew workshop may be useful information to the editors of the above work. May I therefore hope that you will find space in the *ACADEMY* for the following?

On p. 32 the etymology of the word *סֵבֶן* "thread, yarn," is said to be unknown. I take it to be derived from *סָבַב* "to spin," which, under different forms, occurs several times in Exodus xxxv, v. 25 and the following verses. From its use in connexion with the furniture of the Tabernacle, the word is probably of Egyptian origin. This may also account for the word *סֵבֶן* occurring only with *סֵבֶן*—Prov. vii, 16. The Greek word, *σπινθη*, with similar meaning, may have been imported from the Egyptian into the Greek.

N. HERZ.

THE EPISCOPATE IN THE FIRST CENTURY.

Aberdeen: March 13, 1893.

Would you allow me to correct an annoying error in the first line of chapter xvii. of my *Church in the Roman Empire*. In place of "second century," read "first century." I hesitated between the phrases "end of the first" and "beginning of the second century"; and, after writing the latter, corrected it partly.

The error has misled one critic (which I regret the more because he is very kind to my humble work); and it confuses the most difficult topic in the whole subject, viz., the nature of the Episcopate. The Christian Church, from the first made singleness, unity, brotherhood, its fundamental idea. Distance between the parts of the Church caused a difficulty in practically realising this idea. The Episcopate was the device by which the Church tried to meet the difficulty. The bishop of each separate part was the link connecting it with the other parts. This stage in the development of the Episcopate belongs to the first century. Such is the view I have tried to express.

W. M. RAMSAY.

"THE WANDERING JEW."

South Hampstead: March 4, 1893.

It cheers me to the soul to be accused of "bad taste" by your critic, Mr. J. Stanley Little, in his not unkind review of *The Wandering Jew*. When a poet is accused of bad taste, he can generally console himself with the reflection that he has not been "trimming" his opinions into any form that will content the lovers of convention. And as for good taste, it is the distinguishing mark of all the disingenuous literature and bad poetry that has ever been written, from the epoch of the Odes of Horace to that of the "Idylls of the King."

But I do not write these lines merely to mark my approval of Mr. Little's estimate of my work; I want to express my regret that Mr. Little did not take the trouble to read the book patiently. Had he done so, he would never have described it as an attack on the moral character of Jesus; he would have known that my indictment is "against man, not against Christ." True, I think the world has gone all wrong through its mistaken conception of Christ's theosophy, and that it has wasted many centuries in following a Divine Will-o'-the-Wisp. But the whole spirit of the latter

portion of my poem is with the Dreamer whose infinite tenderness rendered him so blind to the rudimentary faults, and even to the substantial necessities, of poor Humanity.

"It has taken myriads of ages," says Mr. Little, "to make the earth a possible home for man." Just so; and I have the bad taste to feel that a process so elaborate, and so fraught with suffering to myriads of created beings, is very difficult to reconcile with the idea of Divine Omnipotence. The only way out of the dilemma is to assume that Progress is in reality a chimera: an assumption certain to shock the extreme Humanitarians. Personally, I have the most supreme contempt for Progress in all its branches; and I make bold to add that Christ, if he lived now, would sigh sadly at the familiar protestations of Man's moral and spiritual "advance."

ROBERT BUCHANAN.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, March 13, 11.15 a.m. Ethical: "Schopenhauer," by Mr. E. B. Haldane.

4 p.m. Sunday Lecture: "An Hour with the Microscope, with Illustrations from Insect Forms," by Mr. Gerard Smith.

7.30 p.m. Ethical: "Jesus," by the Rev. P. H. Wicksteed.

MONDAY, March 20, 7.30 p.m. Bibliographical: "The Iconography of Don Quixote," by Mr. H. S. Ashbee.

5 p.m. Society of Arts: Cantor Lecture, "Alloys," III., by Prof. W. C. Roberts-Austen.

8 p.m. Victoria Institute: "Buddha and the Light of Asia," by Mr. R. Collins.

8 p.m. Aristotelian: "Time Measurement, its Relation to Philosophy," by Mr. Shadworth H. Hodgson.

TUESDAY, March 21, 3 p.m. Royal Institution: "The Functions of the Cerebellum," X., by Prof. Victor Horsley.

7.45 p.m. Statistical: "Progress of the External Trade of the United Kingdom in Recent Years," by Mr. Stephen Bourne.

8 p.m. Civil Engineers: "The Break-down of the Umbria," by Mr. Thomas Sopwith.

8 p.m. Society of Arts: "Newfoundland," by Mr. Cecil Fane.

8.30 p.m. Anthropological Institute: "The Tasmanians as Representatives of Palaeolithic Man, with Exhibition of Tasmanian Stone Implements," by Dr. E. B. Tylor.

"Burial Customs in Modern Greece," by Prof. Politis; "The Cave Paintings of Australia," by the Rev. John Mathew.

WEDNESDAY, March 22, 8 p.m. Geological: "The Jaw of a new Carnivorous Dinosaur from the Oxford Clay of Peterborough," and "A Mammalian Incisor from the Wealden of Hastings," by Mr. R. Lydekker.

"An Intrusion of Muscovite-Biotite Gneiss in the South-eastern Highlands of Scotland, and its accompanying Thermometamorphism," by Mr. George Barrow.

8 p.m. Society of Arts: "The Manufacture of Non-poisonous White Lead," by Mr. Perry F. Nureyev.

THURSDAY, March 23, 3 p.m. Royal Institution: "A Study in Mediaeval History," III., by the Rev. Dr. A. Jessopp.

8 p.m. Electrical Engineers: "A New Form of Portable Photometer," by Sir David Salomons; "Earth Currents in India," by Mr. E. O. Walker; "The Influence of Electricity on Tanning Operations," by Mr. C. K. Falkenstein.

8.30 p.m. Antiquaries.

FRIDAY, March 24, 5 p.m. Physical: "The Differential Equation of Electric Flow," by Mr. T. H. Blakesley; "Experiments on the Viscosity of Liquids," by Prof. J. Perry.

Mr. J. Graham, and Mr. L. W. Heath.

7.30 p.m. Civil Engineers: Students' Meeting, "Some Points in the Regulation of Direct-current Motors," by Mr. Francis G. Baily.

9 p.m. Royal Institution: "Interference Bands and their Applications," by Lord Rayleigh.

SATURDAY, March 25, 3 p.m. Royal Institution: "Sound and Vibrations," VI., by Lord Rayleigh.

3.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

A NEW EDITION OF LUCAN.

M. Annaei Lucani de Bello Civili libri decem.

Ed. C. Hosius. (Teubner.)

At last we seem to be in possession of a text of Lucan based on a really critical examination of MSS. Hosius has, for the first time, I believe, attempted the difficult task of selecting among the innumerable MSS. of the *de bello civili* those which, by the judgment of the most competent scholars, have been pronounced of primary importance. It is good to make such a beginning; after the bad example of the Cambridge

edition, in which the MS. question was absolutely ignored, it was indeed inevitable. Whether there may not be other sources equally or more valuable, e.g., the Ashburnham codex, to some extent reported in *Mnemosyne*, it remains for time to elicit.

The most ancient sources for the text of the poem are the fragments of a fourth-century codex, some leaves of which are at Vienna, some others at Naples; and similar early fragments, assigned to the same date, and contained in a palimpsest now in the Palatine collection of the Vatican. These have long been accessible through the pages of *Philologus*, in which they were published by Detlefsen, whose collation is pronounced by Hosius to be extraordinarily careful, so far as he has been able to verify it by a personal inspection. All these venerable fragments appear in the new edition distinguished by capital letters. They form a marked and most interesting feature of the book; and the examination which at various times I have made of their readings, has long convinced me that they will be held by many scholars in higher esteem than Hosius extends to them: a point in which I am glad to find myself in accord with Steinhart, the most authoritative of the critics who have made a special study of Lucan. This is a point, however, which Hosius does not give us the full means for determining; only a comparatively small number of the readings noted by Detlefsen figure in the edition before us. Thus, to take the first of the fragments, v. 39-91, no notice is taken of *silentis* (accusative), *impellite* 41, *merentis* (accusative) 49, *honor* 50, *conlaudant* 56, *exhalare* 84; in the second, v. 152-211, of *immota* 155, *obstantes* 173, *conlabas* 202, *Pompei* (genitive) 205; in the third (272-301) several spellings of the Vienna fragment are not specifically stated, as *caespites*, *inlabi*, *quitquit*, *set*. And this is true of these early fragments throughout; so that the real materials for a complete estimate of them can still only be got from the several volumes of *Philologus*. Yet, incomplete as they are, they add immensely to the value of the new edition, and will, if I am not mistaken, have to be subjected to a more minute examination than appears to have yet been given them. Take, for instance, such a remarkable reading as that given by the Naples fragment in vi. 400, 1:

"Prima fretum secuit Pagasaco litore pinus
Terrenumque novas hominem proiecit in undas,"

where most MSS. give *seindens*, *Terrenum ignotas*. A whole cloud of questions must suggest themselves to any critic worthy of the name. Hosius contents himself with printing the received second reading; others will not be so easily satisfied. *Terrenum ignotas* to me sounds commonplace and feeble; *Terrenumque novas*, which is found also as the original reading of the Bernensis, is more recondite, and worthier of Lucan. It is of course true that Hosius' limited space prevents discussion; but I for one would willingly have had a somewhat bulkier volume, even at the cost of an extra mark.

The later MSS., which appear to date from the tenth century (though, if my memory does not deceive me, the Ashburn-

ham codex was believed to be earlier), are distributed by Hosius into three groups. The first of these represents the recension of Paul of Constantinople. His *subscriptio*, *Paulus Constantinopolitanus emendavit mea manu solus* is found at the end of books ii., vii., x., in a Leyden codex known as Vossianus alter (Hosius' U), in a Montpellier MS., H. 113 (Hosius' M), in Bernensis 45 (Hosius' B), and in another Bern MS. containing the valuable Scholia published by Usener in 1869, and lemmata at times disagreeing with these (Hosius' C.) The agreement of M B C may be taken as representing this recension. M is perhaps the most important of them; a minute account of it is given on pp. viii-xii. Next to these four in importance is the Vossianus primus, (Hosius' V), written in the tenth century and long considered, on the authority of Heinsius, the best of all the sources of Lucan's text. Hosius gives reasons for doubting this verdict, which Oudendorp, and in the present century, Steinhart, had already called in question. It is strange, considering that Steinhart's article "De Lucani Codice Montepessulano," was given to the world as far back as 1867 in the *Symbola Philologorum Bonnensium in honorem F. Ritschii* (pp. 287-301), that a complete collation of it should never have been published till 1892. But Latin philologists at that time were so busy with the earlier literature, especially Plautus, which since Ritschl's demise has, at least in England, somewhat declined in interest and popularity, as to make a prolonged study of Lucan a comparatively thankless task. Now that, with Usener's edition of the Bern Scholia as a reliable basis of the older exegesis, supplemented by the useful if often debatable commentary of Haskins, we are, besides, in possession of an adequately constituted text, the poem of Lucan, attractive by its fine rhythm and language, and admirable for academic purposes by its difficulty, is tolerably sure to find increased favour.

To the two classes of codices mentioned above Hosius adds a third, exhibiting a mixture of readings from both of the other classes. Among these may be mentioned a Gemblacensis at Brussels (G), a Vaticanus (F), a Palatino-Vaticanus (H), and a Cassellanus (K). They are, however, cited only occasionally, and hardly compete with the other two groups.

I must confess myself disappointed on the question of emendation. It does not seem to me that the conjectures cited in the *Apparatus Criticus* are always the best. Bentley, of course, figures largely; to Bentley Germans are invariably staunch. But the best emendations of the not very large number of passages, where the text of Lucan is transparently corrupt, are not to be found in Bentley. Withof, Oudendorp, Corte, and the late Bishop Wordsworth of Lincoln, have produced, in my judgment, more convincing corrections of Lucan than most of Bentley's. Some of these it seems worth while to mention: iii. 492, *impositis unum subducere saxis*; Withof conj. *fundum*, which is not even mentioned by Hosius: iv. 239, *si torrida parvus Venit in ora eror*; Withof simul *horrida*, now to some extent confirmed by the first hand of M *sit horrida*.

ix. 601 *sgg.* Pompeius is thus apostrophised by Lucan:

"Ecce parens uerus patriae, dignissimus aris,
Roma, tuis, per quem numquam iurare pudebit,
Et quem, si steteris umquam ceruice soluta
Nunc olim factura deum es."

"What is *nunc olim*?" Withof asked, not unreasonably; and, finding no adequate answer, altered the word to *Incolumis*. Of this, to me and, I hope, to most readers of Lucan, convincing emendation, Hosius, to my astonishment, takes no notice whatever. In ix. 568, among the philosophical questions started by Cato is mentioned:

"An sit uita nihil sed longa an differat aetas."

Bishop Wordsworth (*Conjectural Emendations*, p. 30) changes *sed* to *det*. "Is life nothing? Does long life give good things to men, or does it defer them by postponing death, which to the wise man is better perhaps than life?" (Wordsworth, p. 31). Hosius gives, after Oudendorp, the improbable *Si longa, an differat aetas*, including Wordsworth's in the "*alii alia*," which is so often the approved mode of hiding away the single true correction of a hopeless passage. As an example of a bad and perfectly improbable emendation, which, notwithstanding, finds a place in the *Apparatus Criticus*, may be mentioned Bothe's *exsuccam* iv. 639. The passage is notoriously difficult. Lucan is describing the toil of Hercules in wrestling with Antaeus, and says that Juno never had a better hope of seeing her hated step-son brought to grief.

"Numquam saevae sperare nouercae
Plus licuit: uidet exhaustos auctoribus artus
Cercicemque uiri siccam, cum ferret Olympum."

Against *exsuccam* stands (1) the rarity of the word, (2) the peculiar elision, which Lucan very seldom admits in this part of the line. But the verse can hardly be sound; I would suggest either *siccam, ut cum* or *siccam, ceu ferret*.

But if it were only for the collation of so many MSS. either unexamined or imperfectly known before, this new edition has an importance which no previous edition can claim. For instance in v. 137 where most of Hosius' MSS. give *fati*, it is of importance to know that the Voss. primus gives *fari*, which is accordingly restored to the text, and seems right; iii. 628 M has *conditur* against *constitus* of most MSS., and this too seems rightly brought back; iii. 663 at *illis* M is certainly preferable to *at illi* of all other MSS. On the other hand *regni* for *regi* in iii. 160

Quo te Fabricius regni non uendidit auro

though resting on M and B is hardly probable; at least I see no adequate construction for the genitive. And is not *declinibus* iv. 428, supported by M, G, and C, more descriptive and therefore more likely to be from the poet than *declinibus*?

This however is not the place for a prolonged discussion of so difficult a writer as Lucan. That Hosius' edition will call out a large amount of new criticism and dissertation is certain: as certain perhaps that his conclusions will be, in not a few particulars, called in question.

ROBINSON ELLIS.

CORRESPONDENCE.

NOTES ON SOME PRĀKRIT WORDS IN THE
DECIṆĀMAMĀLĀ.

Harold Wood, Essex.

1. *Allam* (dinam, i. 1) probably for *kalla* = *kalya*. An initial *k* is dropped in *amkellī* = *kamkellī* (i. 7, ii. 12). Compare *anu-alla* "dawn" (i. 19).

2. *Akko* (dūtaḥ, i. 6) from Skt. *atka* "a traveller" (2).

3. *Anko* (nikatam, i. 5) = *akko* = *āko*, and related to Skt. *āke* "near."

4. *Aga-o*, *ayakko*, *ayago* (dānava, i. 6). The first of these epithets of *dānava* represents Skt. *agata* "not come" (to the sacrifice). There is, however, a various reading *agau akau* = *akratu* "without sacrifice." *Ayakku* = *ayaka* = *ayāga* "without sacrifice."

Ayaga = *ayāga*. For the shortening of the vowel compare *āvārī* for *āvārī* "a shop" (i. 12) See *Divyāvadāna*, 29-7; 25-6. 15, 17. For *g* = *k* compare *sāmagga* *ṣṣiyati* (viii. 29) for *samaṅkaṣṣā*. See i. 11, where *amkia* = *amkita* "parirambha."

5. *Allallo* (mayuraḥ, i. 13), probably of onomatopoeic origin, from the peacock's peculiar scream, representing an older *ālāla* or *ā-rāla*. Compare Hindi *allānā*, *arrānā* "to scream"; Marāṭhī *arolī* "a loud call." We have in Pkt. *ali-ālī* and *ari-ālī* "a tiger" (i. 24, 56); cf. Skt. *arirū* "a cock."

6. *Akkando* (paritrāṭa, i. 15) = *ā-kando*, from Skt. *ākṛanda* "one who comes to the help of another," "a friend."

7. *Apphunnam* (pūṇam, i. 20). We have also *upphunnam* (i. 92) with the same meaning. See H. P. iv. 258. Prof. Bühler suggests a connexion with Skt. *ā+apri*. The meaning "full" points to the same source from which Pāli *phuta* "pervaded, full," has sprung. It is apparently an irregular pass. part. of *phurati* = Skt. *spurati*, from the root *sphr*. The Pkt. *-phunna* = *-sphurna*, which would, of course, become *-phunna*. Compare Hindi *apharnā* "to fill."

8. *Akkuttha* (adhyāsita, i. 11) strictly represents Skt. *ākṛusta*, and is not explained by *adhyāsita* or *adhyasita*.† In i. 15 *ajjhassa* = *ākṛusta* from *ajjhassā* (pp. *ajjhasia*), which is not from Skt. *adhyās*, but stands for *ā-jhassā*, from the root *jhas*, a variant of *jharj* (*jharjh*) "to blame, menace."

9. *Ainto-huttam* (adhomukham, i. 21) seems to be a corruption of *adho-bhuttam* = *adho-bhukkam* = *adho-bhuggam*.‡ We have a verb formed from the pass. part. in *ubbhutta*, from *bhuj* + *ud*. Compare *ubbhugga* "cala" (i. 102). *Ohatta* (avanata, i. 156) is from *avabhagya*, from *bhañj*. The conjuncts *gg* become *kk*. Sometimes *kk* passes into *tt*, as in Hindi *kuttā* = *kukkā* "a dog." Pkt. *ullukka* (*trūṭita*, i. 92) = *olukka* = *olugga* (i. 164) = *avarugna*.

10. *Atthakka* (anavasara, i. 14), from the negative *a* and *thakka* *avasara* (v. 24), from root *sthaḡ*. In H. D. v. 26, *thattia* *vicrāma* is formed from *thag-tu* = *sthaḡita*. See *Prākṛitica*, pp. 1, 2; *thaia* (iv. 5) = *sthaḡita* "utksipta, avakāṣa."

11. *Ava-anno*, *ava-annam* (udūkhalaṃ, i. 26) seems to be formed from a root *kad* "pound, pulverize."

Ava-kanna = *ava-kad-na* = *ava-kadana*. Compare Skt. *kandana* "a mortar," from *kand* "pound"; *uk-kadiya* "split" (P. L. 177); *kudantam* *musalam* (ii. 56). In H. D. ii. 20 we find *kapparia* (= *kappalita*), a causal of *kalp* "cut," and *kadantaria* (= *kadantitalita*), a denominative of *kadanta* (= *kadata*?). The Skt. *udūkhala* or *ulūkhala* may have arisen out of a popular form *ulu-kkhala*, from the root

khad (*khal*) "to bruise." The prefix *ulu* in Pkt. has sometimes the force of *ud*. *Avadua* "a mortar," may represent an original *ava-ruja* (2).

12. *Antelli* (*madhyam*, *jatharam*, i. 55), from *antra* + *illī*, corresponding to Skt. *antrī*; Marāṭhī *antadē* "entrails."

13. *Akkhanavelam* (*suratam*, *pradosaḥ*, i. 55). In P. L. 61 *akkhaniyā* is explained by *viparitatam*, and referred by Prof. Bühler to *aksanikā*. With this we may compare Pāli *akkhana* "a wrong moment, an unfavourable time." But though *akkhana* may be explained as inopportune (or improper) amusement, it hardly suits H.'s definition—*surata* and *pradosa*. Pāli has *akkhana* "lightning," corresponding in meaning to Skt. *ksanikā*, from *ā+ksanā*; and with this is connected Skt. *ksanini* "night." Prākṛit *akkhana*, in *akkhana* (night-time), might also have been employed in the secondary sense of *surata*.

14. *Ahitham* (*ākulam*, i. 76; P. L. 171) has usually been connected with *hittha* (*trasta*), from *bhista* = *bhīṣita*. But it may be another form of *addhittha* = *ā-dhrsta* "timid."

15. *Ā-udiam* (*dyūṭapanam*, i. 68) = *ā-jūṭikam* = *ā-dyūṭikam*, from *dyūṭa* "a game at dice." Compare Pāli *jūṭa* "dice-playing."

16. *Ā-hudam* (*panitam*, i. 68) = *ā-bhudam* = *abhhudam* "a bet." Compare Pāli *abhhuta* "a wager" = Skt. *abhhuta*.

17. *Ulluttam* (*mithyā*, i. 89) is perhaps to be referred to *ullotta*, from *lotta* "deceive, cheat," = Skt. *lotyati*. Compare *vilotta*, a substitute for "visamoad" (H. P. iv. 129). We also find *lotta* as a substitute for *swap* "sleep"; and *palotta* (H. P. iv. 200) a substitute for "paryas," from Skt. *pralotyati*, from root *lut* "roll." See H. P. iv. 166. *Olutta* (*mithyā*, H. D. i. 164) = *ullutta*. In the sense of *a-ghaṭamāna* *olutta* = *ava-lutta*, in which *a* has the force of a negative, and *-lutta* = "connected, attached," we have met with *olutta* = *olukka* = *olugga* = *olagga* "unconnected."

18. *Ālilam* (*nikatam*, i. 65) = *ā-lādhām* = *āliddham* = *āḷistam*. In the sense of *bhaya* *ālila* = *ārīḍha* (?). Hemacandra (i. 70) gives *ālīhā* "sprati," which must be from *āḷisyati*, through **ālīkhati*. In some of the modern dialects of India, as in Hindi, the cerebral *s* (*sh*) is pronounced like the aspirated *kh*; and in Pkt. *kh* could pass into *h*. H. P. iv. 192 has *ahilākh* for *abhiḷas*, which is just what we should expect to find in Hindi, cf. Hindi *abhlākhā*, Garh. *abīlākh* "desire, wish."

19. *Ādūlāi* (*mīḡrayati*) *āduālī* (*mīḡribhāvah*, i. 69). The former seems to stand for **ā-lud-ālāi*, "a causal of root *lud* "mix."

20. *Ugghattī* (*avatamsa*, i. 90). There is a various reading *ogghatti* for *ugghattī* = *ug-granthī*, from *granth* + *ud* "to tie up." Compare Pāli *ugghattana* "a kind of ornament" (for the head). The aspiration is due to the *r*, as in *uva-hatthā* *upa-ghatthati*, from *granth* + *upa*. See H. P. iv. 95. Compare *ohatta* = *oghattā* = *avagantā* (H. D. i. 166).

21. *Ukkodā* (*lañcā*, i. 92; P. L. 224) answers in meaning to Skt. *ukkoḥ*, but, as to its etymology, must be referred to an older *ut-kotā*, from *ut* + *kuṭ*. Pāli has *ut-kotana* = *lañcaga-hana* (Sum. i. p. 79). *Ukkamda* "bribe," if not from *ut-kṛand*, is perhaps to be referred to *ukkuṃda* = *ukkuḍda* = *ukkuḍa* = *ukkuṭa* (?).

22. *Āvareīā* (*madyapari-sevanabhāṇam*, i. 70) = *āvareīā* = *āvareikā* = *āpareikā*, from root *riñc* (*ric*). It has also the sense of *kariḷā*, a pot with a spout (?). See *kariḷā* (ii. 14).

23. *Uvaeīā* (i. 118) has the same meaning as *āvareīā*, and seems to represent a Skt. **apa-seikā* or *upasecanikā* "a ladle or cup for pouring out liquids." The letter *s* rarely falls out between two vowels, as in *addā* = *āḍḍa* =

adarsa. Occasional as the loss is, it helps to explain a long-standing *crux* in the word *vasuḍā* (H. P. vii. 49; H. P. iv. 11), a substitute for *udvā* "fade." In P. L. 83 we find *vasuḍāya* "faded," as if from a verb *vasuḍāi*, for *vasuḍāi*. But while *vāi* (= *vāti* = *vāyati*) "fade, wither," occurs in Prākṛit compounds we do not think that it is to be found in *vasuḍāi*. In Pkt. we find *susāi* corresponding to Pāli *sussāi* (cf. *susita* "faded," P. L. 83). In Skt. we have *upaḡusyate*, Pāli *upasussati* "be dried up," and from the causal passive there may have been a Pkt. *avasusāyati*, which could become (1) *avasudāi* and (2) *vasuḍāi*. *Orummai* "fade" (H. D. i. 163) = **uru-mḷāti* through *urumbhlāti* (cf. Hindi *ku-mbhlānā* "to fade"). *Ubbhāa* (*ṇanta*, i. 96) and *uddhāa* (i. 124) seem to represent an older *ubbāa* or *uvvāa*, cf. *uvvāa* (i. 102) "khinna." There are several instances of Pkt. *bh* representing an older *v*. In H. D. i. 117 we find *ubbhāvia* and *umhāvia* "surata." In H. P. iv. *ubbhāvi* is a substitute for *ram*; but the true form appears to be *uddhāvi*, from *dhāv* "run." In Buddhist Skt. *udbhava* "levity," is probably from *hu*, cf. *udbhavi* *arghita* (i. 107) and the Pkt. *uddhāvi*, *umhāvi*, may be a causal from this root in the sense of "to keep holiday."

24. *A-am* (*atyartham*, *dirgham*, *visamam*, *loham*, *musalam*, i. 74). *Ā-a* (*atyartha*) may be compared with *āhaṭṭa* (i. 62) and with *accha* (i. 49), other Prākṛit forms of *atyartha*. In Pāli *atyartha* would become *accattha*, and in Pkt. *accattha*, *accāha*, *accāha*, *accha*. *Ā-a* here stands for *āca* = *acca* = *accha*. *Ā-a* (*dirgha*) = *āyata*; in the sense of "loha," it must represent Skt. *ayas*; with the meaning "musala" it is perhaps a contraction of *ayo-a* = *ayoga* = Pāli *ayogga*, Skt. *ayogra* "an iron-tipped pestle." Cf. *āsi-a-a* "lohamaya" (H. D. i. 6).

25. *Ārāiam* (*grūhitam*, i. 70). Here the long *a* represents a conjunct consonant, and *ārāia* = *ārappia* + from *ā+rambh* (or *ā+lambh*). Compare *ādhappā* + "ārabyate" and *ādhavāi* + "ārabbato" (H. D. i. 71). See H. P. iv. 155, where *ādhavāi* is a substitute for *ārambh*; and iv. 254, where *ādhappā* is the passive of *ārambh*. *Nirappā* for *sthā* (H. P. iv. 16) is perhaps for *nirabyate*. *Vidhāvāi*, from *lambh* + *vi*, is a substitute for *arj* (*rj*) in H. P. iv. 108. *Oddanpīa* and *orampīa*, in the sense of *ākrānta*, must stand for *orappīa*, from *ava+rambh*. *Rambh*, as a substitute for *gam*, occurs in H. P. iv. 162. In *ārāia* = *ārappia* we see that the second long vowel marks a double consonant; but a double consonant is sometimes employed instead of a long vowel with a single consonant, and this helps to explain a form like *osavvīa* (*avasāda*, H. D. i. 168) for *osāria*, from the causal of *avacyā*.§ Compare Pāli *osā* and *nasā* for *avacyā* (see H. D. i. 164), and Hindi *os* "dew"; *osparṇā* "to fade, droop." A form like *khammakkhama* (ii. 79) "manodukha," stands for *khāma-kkhāma*, from Skt. *ksāma*.

26. *O-ā-o* (*grāmadiḡo*, *apabrto*, *ājñā*, *hasty-ādināmbandhanartham* *khātam*, i. 166). This "boneless" form *o-ā-o* offers no difficulty except as to the first meaning, where it seems to be another form of *po-ā-a* *grāmāpradhāna* (H. D. xi. 60). In the sense of *apabrta* it corresponds to Skt. *avayāta*; with the meaning of *ājñā* it is connected with Pāli *ovāda*, Skt. *avavāda*; as an elephant pit *o-ā-a* = Skt. *avapāta*. Compare *ova* = *oāo* in H. D. i. 149.

27. *Ā-ippāna* (*sudhā-chaṭā*, i. 78) = *ādippāna* (cf. Pāli *āḍippati*) = *āḍippāna* = Skt. *āḍepana*. Compare *kudda* *levanā* (ii. 42).

* *Ubbhāita* (*Glāna*, i. 95) = *ubbhāita*, from *bhram*.

† In Pkt. *dh*, for the most part, represents Skt. *l*, but occasionally *r*.

‡ *Ohāvāi* (H. D. i. 163) "ākṛāmati," corresponds to Skt. *avadhātāi*.

§ Cf. *osā* = *osita* *abala* (H. D. i. 150).

* Cf. Pāli *akkosati* "revile, threaten."† *Ajhattha* = *adhyasta* occurs in i. 10.‡ *-bhugga* = *bhugna*, from root *bhuj* "bend."* Cf. *āreia* (H. D. i. 77) *mukta*.

28. *Ukkunda* (matta, i. 91) = *ukkudda* = *ukkurda*, from root *kurd* (?). Compare Hindi *kūḍnā* "to leap." We find *kukkuda*, ii. 37, for *ukkuda* (?), which might be a corruption of Skt. *ut-kuta* "drunk." We also find *kūḍa* "drunk," in H. D. ii. 48.

29. *Uchū* (vāta, i. 85) seems to be a shortened form of Skt. *uccheśa* "breath." Compare Hindi *uchū honā* "to be nearly choked" (with wind) from *ud + chas*.

30. *Ocellara*, *Ocellara* (khilabhūmi, i. 136). The proper form is *ocellara* for *ocelara* = *ocil-lara*, from *ava-citra* (?). Compare Hindi *ajol* "waste land," from *a + dyola* "dull." As *o* (= *ava*) has often a negative value, *ocellara* may be a corruption of *ava-ksetra* "unploughed land." Compare *culla* "small," from *ksudra*.

31. *U-t-tarana-varamdi* (udupa, i. 122). With this compare *tariavru*, *tana varandi* "udupa," v. 7. The second element in these compounds seems to represent a Skt. *varandikā* or *varandi* (cf. *varana* "a bridge"). But Hindi has *taranda* "a raft, a float"; *tarandi* "a float." Marāṭhi *tara* "afloat," *tarāndem* "a ship." The *tana* in *tana-varandi* must stand for *trana* = *tarana*.

32. *Ukkurudi* (avakara-rāḡiḥ, *ukkurudo ratnā-dinam rāḡi* i. 110). These words are to be referred to Skt. *ut-kara* + suffix *-ti* and *-ta*. Compare Marāṭhi *ukarādī* "a dunghill or rubbish heap," from *ukarnem* "to scratch up." *Kukkuruda* (nikara, ii. 13) looks at first sight like *ukkuruda*, with an inorganic initial *k*; but it may be merely a variant of Skt. *kukkuruta* = *kurukuta* = Skt. *kurkuta* "sweepings, rubbish." In iii. 109 we have *ghuṇ-ghuruda* (utkara), which may have been originally (1) *kukkuruda*, (2) *khukhuruda*, (3) *ghughuruda*. Compare Skt. *kundura* and *undura* (a rat). We also have *m-akkoda rāḡi*, vi. 142, and in vi. 136, *m-ugghuruda*, *m-ukkuruda rāḡi*. *Kadappa* "nikara" = *kadāpa*, Skt. *kalāpa*. Compare *talamada* (ksubhita, v. 7) = *talamala* with Hindi *talmal-dind* "to be agitated."

33. *Kali*, *kallola* (vātra, ii. 2). Compare Skt. *kulī*, *kalaha* "quarrel." *Kallola* = *kāl-ula* (?), from Skt. *kalāya* "pursue, drive."

34. *Kacca*, *kodmiba* (kārya, i. 2). *Kacca* is identical with Pāli *kicca*, from *kṛtya*; but *kodmiba* (cf. Pāli *kāṭabba*, *kattabba*) = *kud-dubba* = *kuttubba* = *kattabba* = Skt. *kartarya*.

35. *Kolamba* (pithara, ii. 47) is the same as Pāli *kolamba* "a pot." Childers gives no etymology. It may be a variant of *ku-lamba* = *ku-lāba* = *ku-lābu*, from *lābu* = *alābu* "a pumpkin, long gourd." With this we may compare Pkt. *ka-lavā*, *ka-lāpu* = *kalābu* (tumbipāra, i. 12). *Ka-u-ā*, with the same meaning, seems to be for *ka-putā* for *ka-putakā*. Compare Pāli *puta* "a jar, pot; a basket" (made of leaves, &c.).

36. *Kaneddhia*, *kāhenū*, *kāni* (guṇja, ii. 21). *Ka-ini* = *kākinī* "a small coin." *Kaneddhia* = *kānellī-kā* = *kānellikā*, from Skt. *kāna* ("worn out," applied to a coin), cf. *kānelī*, in *kānelimātri*. *Kāhenū* = *kākenū* = *kākinū*.

37. *Kagghāyala*, *karagghāyala* (kilātakhyah ksira-vikārah, ii. 22). *Kagghāyala* = *karghāyala*, a contraction of *karagghāyala* for *khira-ghāyala* = *ksira-ghāt-ala*.

38. *Kippa-a* (krpāna, ii. 31) = *kippaka*, from Skt. *krpaka*. Compare *kammai* "cut," for *kampai*, from *kulp* and *jampai*, from *jalp*.

R. MORRIS.

SCIENCE NOTES.

AN extra meeting of the Chemical Society will be held on Monday, May 6, the anniversary of the death of A. W. von Hofmann, when Lord Playfair, Sir Frederick Abel, and Dr. W. W. Perkin have promised to deliver addresses.

* Cf. Pkt. *cillai* "to adorn."

† Cf. Sinhalese *kalamba* = *kalāpa*, through **kalappa*.

PROF. WALDEMAR CHRISTOFER BRØGGER (Christiania) and M. A. Michel-Lévy, Director of the Geological Survey of France, have been elected foreign members of the Geological Society.

MR. GÉRARD SMITH will give a lecture next Sunday at 4 p.m. at St. George's Hall, Langham-place, on behalf of the Sunday Lecture Society, entitled "An Hour with the Microscope," with oxy-hydrogen lantern illustrations of insect forms.

MESSRS. WHITTAKER & Co. will issue in their "Specialists Series" a work on *The Dynamo*, by Messrs. C. C. Hawkins and F. Wallis, and a new edition of *The Management of Accumulators*, by Sir David Salomons. They have also in preparation, in their "Library of Popular Science," an introductory work on *Electricity and Magnetism*, by Mr. S. Bottone, and *Geology*, by Mr. A. J. Jukes Brown. Mr. Perren Maycock has completed the second part of his *Electric Lighting and Power Distribution*, and it will be issued in a few days. An illustrated work on *British Locomotives*, by Mr. C. J. Bowen Cooke, of the London and North-Western Railway, will probably be issued in May. The same publishers have also in the press a new work by Mr. J. Horner (a foreman pattern-maker), entitled *The Principles of Fitting*, and the second part of Mr. Brodie's *Dissections Illustrated*.

PHILOLOGY NOTES.

WE are glad to hear that the delegates of the Clarendon Press have undertaken to publish the Basque version of Genesis and part of Exodus, made by Pierre D'Urte, which is among the MSS. in Lord Maclesfield's library at Shirburn Castle. Our readers will remember that a detailed description of this interesting Basque document was given by the Rev. Llewellyn Thomas in the ACADEMY of January 21.

At a recent meeting of the Académie des Inscriptions, M. Halévy returned to the subject of the early Semitic inscriptions found by the Germans at Zinjirli, and now at Berlin. He maintained that a passage in the oldest of them proved the existence of a belief in the immortality of the soul in Syria in the ninth century B.C. King Panamu I. is exhorting each of his successors to associate libations in his honour with sacrifices to the god Hadad:

"When thou shalt pronounce my name and recite the formula: 'May the soul of Panammu drink with me,' then the soul of Panammu will drink with thee; but if thou shalt neglect this ceremony, then Hadad will reject thy sacrifice, and the soul of Panammu will drink with Hadad only."

THE March number of the *Classical Review* (David Nutt) contains several articles of interest. Mr. Arthur Sidgwick replies to a former criticism, and defends his account of certain optatives without *as* as being deliberatives modified. Prof. Palmer contributes some very ingenious textual emendations of Catullus, Horace, Ovid, and Martial; and Mr. Robinson Ellis, two of Aeschylus, one suggested by that out-of-the-way author, Choricus. Mr. J. Adam propounds two new etymologies: *παῖδα* = an expressive vulgarism for *οἶνον μέλας*; and *Σάτυρος* from *Σαῦ*, Boeotian for *γυνή*. Mr. W. M. Lindsay discusses two inscriptions from the neighbourhood of Corinthus, points out their alliterative and Saturnian character, and reconstructs them in Pelignian Latin. Mr. Arthur Platt calls attention to a forgotten edition of the *Iliad* by T. S. Brandreth (1841). Mr. W. Warde Fowler, with reference to his recent Life of Caesar, suggests that the most authentic portrait may possibly be the basalt bust at Berlin. Principal Peterson, of Dundee, replies with vigour to a charge of plagiarism in

connexion with Quintilian, launched against him from the De Pauw University. Among the reviews, Mr. F. G. Kenyon notices the first three parts of the publication of the Berlin Papyri, which are not given in facsimile; Mr. A. W. Verrall, a German work on the Aeschylean drama; Prof. J. B. Mayor, the edition of the Leptines of Demosthenes by Dr. Sandys, dealing particularly with the textual changes introduced out of regard to considerations of rhythm; Mr. Herbert Richards, the Notes on the Nicomachean Ethics by J. A. Stewart; Prof. J. Armitage Robinson, a German work on the Apology of Aristides; Prof. Martin Kellogg, of California, the completed edition of Cicero's *De Oratore*, by Prof. A. S. Wilkins; and Prof. E. A. Sonnenschein, Klotz's treatise on the basis of old Latin metre, to which he proposes to return. In archaeology, Mr. Ernest Gardner, writing from the British School at Athens, suggests two alternative reconstructions of the Archemus inscription, discovered at Delos in 1880, which is of unique importance from its early date, and also from its reference to artists whose names are preserved to us by literary tradition.

REPORTS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, Feb. 23.)

PROF. SKWAT, vice-president, in the chair.—Prof. Skeat read a paper "On the Relations between the Works of Chaucer and Gower," of which the following is an abstract:—The poets were at one time good friends. When Chaucer was abroad in 1378, he appointed Gower as his representative. In *Anglia* (xiv. 77, 147) E. Lücke compares the story of Constance in Gower with Chaucer's "Man of Lawes Tale"; he fairly proves that there are upwards of twenty cases of apparent plagiarism (on one side or the other) in passages where the original Anglo-French text does not suggest the phrases actually employed. He draws the conclusion that Chaucer copied Gower. But we must examine the dates. Of Chaucer's Tale there are two versions. The former, showing no traces at all of Italian influence, and some awkwardness of style as compared with other later poems, can hardly be dated earlier than 1380. The latter version, to which a new Introduction was prefixed, is best dated in 1387, which is about the central period, or the most active period, of his writing the groups of the Canterbury Tales. This date exactly fits all astronomical requirements. Of Gower's poem there are also two versions. The former was almost completed, when its author must have been allowed to see a part at least of his friend's "Legend of Good Women"; for he contrives to insert, just at the end of his poem, numerous references to its general contents; mentions "the flower and the leaf," as in Chaucer; and gives Chaucer's peculiar version of Cleopatra's death, viz. that she jumped into a pit full of serpents. Hence this first version appeared in 1385. And the second appeared in 1393. If we now arrange the dates, we see what happened. First came Chaucer's first version, from which Gower took hints in 1385. Chaucer seems to have resented these plagiarisms, and speaks severely of Gower's choice of subjects. This was about 1387. Lastly, in 1393, Gower retorts by omitting all mention of Chaucer, whom he had previously praised. It is inconceivable that Chaucer copied Gower in this instance; and the dates will not admit of it. Gower had no other opportunity for plagiarism, though he managed to say something about the unpublished Legend. This is the poem which he refers to as "a testament of love," or final declaration of Chaucer concerning love; a poem written, like his own "Confessio," by order of Cupid, in which Chaucer was "to speke wel of love" (l. G. W. 491). Chaucer afterwards repeated three of Gower's tales, quite independently. About 1381, Chaucer dedicates his "Troilus" to Gower; and Gower refers to this "Troilus" as a book to be read (ed. Pauli, ii. 95). Chaucer's "Canterbury Tales," written soon after the "Confessio," was to contain 120 tales, in order to surpass Gower's collection of more than 80.

ARISTOTELIAN SOCIETY.—(Monday, March 6.)

SHADWORTH H. HODGSON, Esq., president in the chair.—A paper was read by the Rev. C. J. Shebbeare on "The Unifying Principle in the Moral Ideal," of which the purpose was to show that, just as we recognise that in a consummately finished work of art there is such an interdependence among its parts, that if one part of it were altered all the rest must suffer with it, so we can recognise a similar interdependence among our ethical judgments; and that, just as we can perceive this congruity among the parts of a work of art only by means of our power of feeling a passion which demands what is congruous in each case, so also we judge in all questions of ethics by means of a faculty in which reason and feeling are inseparably blended, in the sense that it is moral feeling (which is as truly a feeling as the sense of heat or anger is) which shows us relations of fitness and harmony among actions; and that thus we find in ourselves a feeling which performs a rational function, namely that of discovering relations.—The paper was followed by a discussion.

ANGLO-RUSSIAN SOCIETY.—(Wednesday, March 7.)

E. A. CAZALET, Esq., in the chair.—During the last past month there has been a large increase of members, including some prominent leaders of Russian society.—Major-General F. W. Tyrrell, of the Madras army, read a paper on "The Russians in Oriental Literature," of which the following is a summary:—Russia looks with a Janus face on the Eastern and Western worlds; to the former she seems the champion of conservative ideas, to the latter she appears as the incarnation of progress. St. Petersburg, the throne of the Ak Padishah or Great White Czar, is the new Mecca, whither the faces of orientals are now being turned. Notices, however, of Russia in the literature of the East are not very common, and the British Museum contains no work on that country in any oriental language. To the Moslem anything beyond the pale of Islam is unworthy of attention. All the ages before the coming of Muhammad are lumped together as the time of ignorance, and the Powers of Europe are styled "the Seven Infidel Kingdoms of the Farang." The earliest reference to Russia is in the geography of Al Mas'udi, entitled "Meadows of Gold and Mines of Silver" (Muruj ad Dhahab wa Ma'adin al Jawhar) compiled towards the end of the tenth century A.D. He describes the empire of the Khazars (the Avars of Gibbon) whose chief city was Itil on the Volga. They are now shrunk to an insignificant tribe on the shores of the Caspian, which sea is still called by the Persians Bahr al Khazarian. The Russians (ar-Rûs) are recognised by the Arab geographer, who relates their piratical frays on the shores of the Pontus and on Constantinople. They had 500 ships, each containing 100 men, and (circa 920 A.D.) traded or ravaged from Spain to the Naphtha Country (Babika or Bakû). He says:—"Perhaps those who maintain that the Sea of the Khazar is connected with the Strait of Constantinople mean by the Sea of the Khazar the sea Mayotis and the Pontus, which is the sea of the Targhiz (Bulgarians and Russians): God knows how this is." He also notices the raids of the Norsemen (about 400 A.D.), whom the Muslims of Spain believed to be a Magian nation, but Al Mas'udi supposed to be Russians. The Persian poets—Firdusi, in his Shah Nama, and Nizami, in the Sikandar Nama—allude to the exploits of the "Prophet-King," Alexander the Great, "who cleansed the world from the yellow Russians." Seven chapters of Nizami's epic describe the sanguinary conflict between the emperor of Rûm (Alexander) and the Russian forces under the Kintal (probably Slavonic Karil) of the Khazars, who are reinforced by giants caught roosting in the trees of the northern forests and tamed in chains. In the end the Russians are beaten and have to pay a tribute of animals' skins. Nizami calls the Russians "Gurba chashm," blue-eyed, lit., cat-eyed, black (kard) being the epithet used to describe their favourite type of beauty. The fabulous story of the wars of Alexander the Great with the Russians is accepted as authentic by Musalmans, and confers quite as much prestige on the Muscovites as do their present power and

position. Muhammadans say: "Rûm and Rûs are old nations; but whoever heard of England or Germany until to-day." Another Arab geographer, Sharif al Idrisi, describes "ar Rûssiya" at length in his *Book for the Solace of the Enquirer into the Knowledge of the Universe*, compiled for his patron, Roger the Norman, king of Sicily, about 1150 A.D. He is followed, in most respects, by Ibn Khalidân and Muhammad Ibn Batûta, the celebrated Arab traveller (temp. 1350 A.D.). Chaucer, a little later, says, in his "Story of Cambuscan bold":

"At Sara, in the londe of Tartarie,
There dwelled a king who worreyed Russie,"

which seems to disprove Mr. Morfill's assertion that the word Russia was only invented in the seventeenth century. The pious Batûta was much puzzled by the shortness of the northern nights, when he had no sooner finished the sunset prayer when he had to begin that for the dawn. The songs of the Tartar nomads still bewail the fall of the "strong-walled" city Kazan, and the fate of their hero Batyr Tora in the time of Ivan the Terrible. Similar folk-songs lament the loss of the Crimea and the Caucasus. The Russian victories of Peter the Padishah are related in the celebrated Persian history "The World Conquests of Nâdir Shâh." The Czars are here uniformly called "Padishah Khurshid Kulah," i.e., Sun-crowned Emperor. Previously to 1740 they were styled by the Turks Karal, the Slavonic for King. Many Russian words are now adopted into Persian, as: *Somâdar*, *Istikân* (glass), *Kalishka* (carriage), *Musikânchi* (bandman), *Imperator*, &c. A straw shows which way the wind blows, and the oriental mind is profoundly impressed by the might of Russia. An irresistible destiny is leading Japhet to dwell in the tents of Shem, and is replacing the civilisation of Islam by a system more in accordance with the improved knowledge and increased needs of our own time.—Mr. A. Linden gave his experiences as a Russian officer in the Crimea, where he made the acquaintance of English officers at Balaklava, an event which led to his settling in England. M. de Wesselsky-Bojdarovitch, London correspondent of the *Norvège*, then expatiated in an eloquent Russian speech on the appreciation of English institutions and ideas entertained in St. Petersburg and Moscow. In the course of his remarks he said: "I am deeply sensible of the honour you have paid me in electing me a member of your distinguished society, and profit by the occasion to express the cordial feelings of interest aroused in the hearts of many Russians by your welcome enterprise. In international questions, even more than in the dealings of private people, friendship and agreement can exist only on the basis of mutual acquaintance and understanding. Merely by extending in England the knowledge of the Russian language and literature, you will conduce to the rapprochement of England and Russia. Not content with that, however, you have frankly undertaken the task of furthering amicable relations between our respective fatherlands. The Russian nation, as a whole, is well-disposed towards foreigners, except, of course, to those whom they recognise as palpably hostile: while our educated classes so value the good opinion of civilised nations, that they would heartily greet any society such as yours, wherever it might be founded. The especial interest which you have awakened is explained by the fact that positively no nation stands so high as England in the opinion of Russians. In Russian the adjective "English" has almost become a synonym for "distinguished," "best," "excellent." To say "that comes from England," "that is made in England," means "that article is of sound quality," "that piece of work is first class." The best store in St. Petersburg for many years was known as "The English Stores." And when, through change of business, its existence was terminated, the firm which succeeded in its place could find no better name than "The New English Stores." So the chief clubs in St. Petersburg and Moscow alike, which form the centre of the very best society and admit only persons of distinguished services and unblemished life, are both called "The English Club." The enthusiasm for English institutions and customs and the imitation of Englishmen in external matters—Anglomaniya, as it is called—date

in Russia from the earliest acquaintance with England, under Peter the Great. As Russia's culture developed, the passion for the superficial side of English life diminished, but was succeeded, however, by a deep study of England's language, literature, manners, and social organisation. Our literature throughout testifies to the regard of Russians for England. It is not to be wondered at that publicists and students of parliamentary institutions should speak with appreciation of the classic home of political economy and constitutional rights. But it is very remarkable that Russian national writers, essayists, poets, and political economists, should express themselves in terms of respect and admiration for Great Britain. Turgenev and Tolstoy often introduce Frenchmen in their works in a scarcely attractive light. Germans they always ridicule, but never the English. Dostoyevski, most Russian of Russian authors, in his novel *The Gambler*, the scene of which is laid abroad with foreigners of different nationalities for its chief characters, depicts them all, foreigners and Russians alike, in gloomy colours, with the exception of one upright and sympathetic personality, who appears as a bright spot on a murky background—and he is an Englishman. England has had a yet more remarkable influence on the brilliant Moscow school of thinkers and theologians, professors, poets, and publicists, who have intellectually regenerated Russian society and revived its national consciousness—I mean the Slavophiles. They have never ceased to recognise the national virtues of Englishmen, while the last and most popular of the Slavophiles, distinguished alike by his eloquence and his high character, Ivan Aksâkov, set the firm and deep-felt British patriotism as an example before the Russian public. So also, one who was not a Slavophile though in sympathy with that party, and who was the foremost of our public men of recent times and the greatest of Russian publicists, Katkôv, by whose influence the empire regained its sense of nationality—Katkôv was an ardent admirer of England, and an Anglomane in the best sense of the word. It is little known that Katkôv, who was often represented abroad as an especial foe of Great Britain, actually began his literary career with translations of English poetry. His first printed work was an excellent verse translation of Shakspere's "Romeo and Juliet." Katkôv judged England and esteemed the English more deeply and truly than other critics. He often exhorted Russians to imitate the national tact and good discipline of the English, but especially their unanimity in the conduct of foreign affairs. But finer and more beautiful than any description of England that has been penned not only by Russians, but, as I think, by any foreigner, are the words of a poetic member of the Slavophile Pleiades in the poem entitled "The Island." Recited to me in childhood, it gave me my first understanding of England, and inspired me with the liveliest wish to visit her and become acquainted with the country. Listen to the first stanza:

"Marvellous Isle, wondrous Isle,
Thou art fairest on earth!
Like an emerald fringe
Seven seas are thy girth."

These lines might well be rendered into good English verse. I consider that Britain has never been better nor more picturesquely described than in this poem. And generally it would be a very profitable and gracious task to follow out, and bring before the public, the opinions passed on England by the best Russian writers. It would, more than anything else, help your fellow countrymen to realise that no nation cherishes so high a regard or awards them higher praise than does the Russian people. However the well-known modesty of Englishmen may suffer from such eulogium, they must certainly admit that the nation which tenders them their due praise by the mouths of its best representatives deserves to be appreciated and treated impartially by them—to that object, indeed, your society devotes its labours. As regards myself, I shall take the greatest pleasure in assisting to the best of my ability your undertakings, and in informing the Russian public at the same time of your efforts and work, and, I am convinced, of your success. Other speeches followed, in Russian, by the chairman and Mr. Brayley Hodgetts.

FINE ART.

MESSRS. DEPREZ & GUTEKUNST have

ON VIEW the most recent ORIGINAL ETCHINGS by J. McNeill Whistler, F. Seymour-Haden, Prof. H. Herkomer, R.A., and selections of the Works of Jacquemart, Beaumont, Méryon, &c.—18, Green Street, Charing Cross Road, W.C.

THE ROYAL INSTITUTE OF PAINTERS
IN WATER-COLOURS.

THE fine galleries of the Institute in Pall Mall try somewhat the powers of the members, with all the help they get from outsiders: there are a good many drawings this year the size of which is scarcely justified by their design or the delicate medium employed, and a good many more which do not add to the strength of the Exhibition. But, on the whole, it is worthy of the reputation of the Institute, and of the beautiful and thoroughly English art of painting in water-colours.

One of the tendencies observable—due, no doubt, in certain measure to the ambition to produce pictures on a large scale—is towards the free and sometimes exclusive use of opaque and solid pigments, manipulated practically in the same way as oil-colours and aiming at similar strength of effect. This we see particularly in such drawings as Mr. Robert Fowler's "Sleeping" (575)—a girl, life-size, slumbering in the open air, a great moon rising behind her, and her silhouette relieved against a rich soft sky, with lines that give and take with those of the distant hills. A long low picture, soft and sensuous in feeling, clever in design, and of much skill in execution, but missing somewhat to realise the poetry of the conception; for the figure is not wholly beautiful, and the red and blues in the poppies and the drapery are out of keeping with the rest of the scheme. Another large (though not so large) and admirably executed drawing is Mr. St. George Hare's "Melodious Musing" (109); but it is singularly wanting in either refinement or poetry.

As usual, the leading members of the Institute have exerted themselves vigorously. Sir James Linton's contributions are, indeed, of no great importance, consisting of two portraits of ladies (243 and 380) and a female head (335), which is truly "a thing of beauty." Throughout them all are seen that singular dexterity of hand and fine feeling for colour which are personal to the artist, and have raised him into such deserved eminence in his art. See, for instance, the subtle, but apparently simple and direct, execution of the table inlaid with mother-of-pearl, and the majolica vase, which form part of the accessories to the portrait of Mrs. Wimperis. Unique, also, in a different way are the drawings of Mr. Fulleylove. None can draw architecture with a greater knowledge of its structure, or a more perfect feeling for its picturesqueness; none has either a lighter hand or a touch more certain or suggestive, whether as a draughtsman or a colourist. This year it is Venice which he paints for us, giving us glimpses of its well-known, oft-painted beauties, in a way which makes them fresh to us, because they have been seen as only he can see them. The drawing selected for illustration in the Catalogue is "The Ducal Palace, Venice" (200), and it is a beautiful one. But the quality of them all, little or big, is very equal; and for colour and masterly suggestiveness of varied and elaborate detail there is none better than "San Marco" (259). Mr. E. Bale is another artist who has a special quality and refinement of his own, shown not less in the landscapes of recent years than in the charming figures of girls and children with which his name was wont to be associated. His view of "Florence" (239) and "The Villa of Lorenzo de' Medici, Fiesole" (380) are quite by themselves, large in feeling, luminous, pure and

sweet in their gentle colour. The latter is marked by the skilful use of reflected light on the white garments of the monks on the terrace, by means of which the importance of the figures in the composition is assured, while they are kept in tone with the sunny landscape, bathed in the milk of morning air. But it is England with which the artists of the Institute are mainly concerned; and the traditions of the school are well kept up by Messrs. Hine, Orrock, Wimperis, Nisbet, Bernard Evans, Frank Walton, Aumonier, and other artists whose names are too closely connected with the Institute to need rehearsing. Never has Mr. Orrock been stronger than in his drawing of the desolate "Smailholm Tower" (164); never was Mr. Wimperis more luminous and breezy than in "A Suffolk Estuary" (584), a worthy pendant to Mr. Nisbet's "Harrowing" (570). Not so forcible, but perhaps more subtle and delicate, are the "Haytime" (308) and other lovely drawings by Mr. Aumonier. Of exceeding delicacy also, and characterised by a fine poetic quality, is Mr. Alfred East's "The Moonlit Harbour, Hayle" (516), a picture to which special attention should be drawn, as the due value of its sensitive tones is greatly prejudiced by the neighbourhood of Mr. Austen Brown's very powerful drawing of a girl littering calves in a stable ("New Bedding," 519). Mr. Brown has given us something like this before, and we may hope he may do so again, for his work is not only strong, but beautiful and masterly in an extraordinary degree; but his rich arrangement in brown is fatal to Mr. East's "symphony" in blue-gray. This is one of the many glaring mistakes in hanging which will painfully emphasise this year in the memory of the frequenters of the Gallery. One of Mr. Frank Dillon's accomplished drawings, a very powerful effect of sunset in Egypt called "Hagar and Ishmael," casts death and destruction around it. An equally flagrant and more important case is that of Mr. Charles Green's "Sir Roger de Coverley" (262), the excessively yellow tone of which is no doubt due to the very blue landscape which is hung just above it. The scene is alive with spirit and character: never did a more healthy country lass lead the dance with more graceful vigour, and the composition and lighting leave little to be desired. Other humorists like Mr. Dadd and Mr. Dollman send fair specimens of their invention. "Sheering the Lambs" (282), by the latter, is better, perhaps, as a design than as a work in colour; but the subject—a highwayman robbing a girl's school out for a walk—is original and amusing. In figure-subjects generally the Exhibition is not strong. But Mr. E. J. Gregory, who has four small drawings of rare beauty, always compels admiration for his least performance, and can make even an ugly little girl—"In the Dumps" (259)—interesting; and Mr. H. R. Steer, Mr. Staniland, Mr. Carlton Smith, Mr. John White, Mr. Max Ludby, Mr. Kilburne, Mr. Walter Langley, Mr. Caffieri, Mr. Edgar Bundy, and Mr. William Rainey—to mention no more—have all sent contributions which enliven the Exhibition and sustain their reputations if they do not suggest any special remarks.

Among the more notable drawings not already mentioned are the kittens of Mme. Henriette Ronner (260 and 287), quite perfect in their way; the flowers of Mme. Victoria Dubourg (Fantin-Latour); Mr. C. E. Johnson's "Glen Castle" (4); Mr. E. Davies's "Winter among the Welsh Mountains" (172), a repetition of the great success achieved by this artist last year; "North Sea Trawlers" (216), by Mr. E. Hayes; "The Inner Side of Limpets" (426), one of Miss Kate Whiteley's marvellous studies of still life; "After Rain"

(451), a small, slight, but beautiful little picture, by Mr. Albert Kinsley; "Spells" (644), by Mr. Henry Rheam; and last, not least, "Bacchantes," by Mr. William Magrath (633), a drawing of much grace, spirit, and refinement. COSMO MONKHOUSE.

LETTER FROM EGYPT.

Luxor: St. David's Day, 1893.

I have a discovery to announce which will be of interest to the students of the archaeology of Asia Minor. While I was at Silsilis, my friend, Mr. Robertson, found on a rock immediately above the spot where my dahabiyeh was moored, an inscription in two lines of large, finely-cut letters, which I believe is an example of the long-sought-for writing and language of Lydia. The alphabet of the inscription resembles that of Phrygia, differing from it only to the same degree as the alphabet of the Kappadokian inscription discovered by Hamilton at Eyuk, while the forms of the characters are the same as those on the columns presented by Kroesus to the temple of Ephesus, which have been published by Sir Charles Newton in the *Transactions* of the Society of Biblical Archaeology. Moreover, the inscription contains the proper names Alus Mrahtul. That Alus was Lydian we know from the name Alu-attēs; and since Mursilos signified "the son of Mursos," the suffix *il* or *ul* must have denoted the patronymic. Assur-bani-pal tells us that the successful revolt of Psammetichos of Egypt from the Assyrian yoke was due to the assistance he had received from Gyges, the Lydian king; and the Ludim or Lydians are accordingly mentioned more than once in the Old Testament (Jer. xli. 9, Ezek. xxx. 5, Gen. x. 13) as part of the Egyptian population.

The Lydian inscription, as we may therefore term it, has been engraved on a piece of sandstone rock, along with some hieroglyphic and hieratic *graffiti*, one of which records the name of "Mentu-hotep, guardian (?) of the royal pyramid." The lower part of the rock has subsequently been quarried away, and it is possible that another line or two of the Lydian verse may have been thus destroyed. After the quarrying had taken place, fresh *graffiti* were inscribed on the edge of rock that the quarrymen had left, but written in the opposite direction to the older ones, the rock having been cut away on which the older scribes had sat or stood. Among the later *graffiti* is a Greek one—Ἀμύνιος Καλλιδρόμου—part of which has been scrawled over two of the Lydian characters. The Greek letters belong to the late Greek or early Roman period.

The words of the Lydian inscription are divided from one another by short lines, like the words in the Karian texts. I have discovered two more of these latter texts on the rocks between El-Hoshân and El-Hammâm, the village which lies immediately to the north of Silsilis. One of the two texts is among the longest that has yet been met with, and some of the letters composing it have peculiar forms. In the same neighbourhood, besides some Greek *graffiti* of no great importance, I came across a curious picture cut with considerable skill upon the rock. A woman, clad in a long robe and bonnet, stands with some object in her hand behind a Greek warrior, who is directing a long spear at the breast of a naked man, who kneels in front of him, with his arms outstretched in the attitude of entreaty. Behind the latter stands a nude woman, with a garland of flowers in one of her hands, and behind her again a naked boy, who is leading a panther by a string. Below the whole tableau are the words: Τάρκων χάρει. The name of Tarkon seems to refer us to Isauria. The Greek words are in the cursive hand of the

Petrie Papyri, and may therefore be dated in the third century B.C.

The inhabitants of El-Hammâm, the village I have alluded to above, told me that it derived its name from "a bath of Pharaoh," which is still buried under the ground in its immediate vicinity. About a mile to the south of it I copied a hieroglyphic inscription, which gives the names of the mother and wife of a certain Hotep, "the workman of Pi-Tum." This southern Pi-Tum or Pithom is doubtless the modern Tûm, the Tôm of Ptolemy (iv. 5, 73), where there are the remains of an old fortified town. It has long been suspected that Tum represents the site of an Egyptian Pithom.

Six miles north of Assuan I made a careful copy of the stele I discovered there last year, as well as of the hieroglyphic *graffiti* round about it, which show that a chapel dedicated to the snake-goddess once stood on the spot. Another inscription which I found some way to the north of it, where the limestone crops up above the sandstone behind the village of Hindallab, states that the whole district was called "the mountain of the snake." The inscription in question is the record of a certain Baba, who had "steered a ship with its crew" to the place, in the eleventh year of a king whose name is unfortunately not given. The inscription, however, belongs to the age either of the Old or of the Middle Empire.

These inscriptions are on the western bank of the Nile. On the eastern bank, behind Khanâq or Khanîqeh, I found some very extensive quarries, which, however, cannot be seen from the river. In the quarries I discovered two Latin inscriptions, one of which I reproduce here :

) POSTYMI ROMVLI
CAECILIVS
VICTOR STIP XXI)

At Fares, immediately to the south of Silsilis, I saw a large Roman sarcophagus of stone, and was shown the spot where similar sarcophagi of terra-cotta had been disinterred many years ago. But no one in the village knew anything about the temple said to exist in its neighbourhood. They told me, however, that at a day's distance by camel there is a *birbeh* with inscriptions, near the village of "El-Barga" and in the "Gebel Bambam."

Between El-Kab and Esneh I have paid a visit to Kôm-Mîr (as the name is pronounced by the natives), which has been identified with the Pi-Mer of the hieroglyphic texts. I noticed some blocks of granite in the village, one of which represented the crown of Upper Egypt, and must have been on the head of a colossal statue; and the villagers showed me a place where they said there was a stone about a metre high, covered with writing, but buried in the ground, as well as a wall of large cut stones. Twenty minutes' walk took me from the village to the edge of the desert, where there are a large number of tombs partly sunk in the ground, which have been recently opened. The soil is covered with the broken mummies of men, rams, and more especially gazelles. It was, in fact, the necropolis of the sacred gazelles. As the portion of the third nome of Upper Egypt which lay on the eastern side of the Nile facing Kôm-mir was called the land of "the gazelle," while the list of nomes in the temple of Ramses II. at Abydos shows that Pi-Mer was included in the third nome, it is clear that the identification of it with Kôm-Mîr must be correct. The ram, it may be added, was also worshipped in the third nome.

I have spent some days at El-Kab in the pleasant company of Mr. Tylor, copying the

half-obliterated texts of Ramses XIII. at Kôm el-Ahmar on the western bank, as well as the texts of the VIth Dynasty near the temple of Amenôphis III. on the eastern bank, which I have described in a previous letter. A few of them have been published by Ludwig Stern (*Zeitschr. für ägyptische Spr.* 1875). One of the texts I have found (dated in the second year of Pepi Ra-meri) states that the cliff on which they are engraved was called "the mountain of the temple of the High-road" (*hirt*). But no trace of the temple now exists. Possibly what remained of it was carried off by Amenôphis III. when he built his own temple further east. On an isolated rock immediately behind the village of El-Kab, and about half a mile to the south of the one usually visited by tourists, I found, among other hieroglyphic *graffiti*, the cartouche of Pepi.

In a *wadi* a little to the south of the cliff-tombs of Kôm el-Ahmar, Mr. Robertson and myself came across the site of a XIIth Dynasty village. The ground was strewn with pottery assigned by Prof. Petrie to the age of the XIIth Dynasty, as well as with worked flints, including saws. I also picked up a potsherd on which is a mark similar to those found by Prof. Petrie at Kahun.

I will conclude my letter with a subject of rather different character. One of the places in Northern Palestine conquered by Thothmes III. was Shemash-Athuma, or Shemesh-Edom, which is mentioned in the Karnak lists (No. 51) immediately before Anahareth in Issachar (Josh. xix. 19). The name of the same city, written Shemesh-Atuma, is also mentioned by Amenôphis II. in the inscription at Karnak, the best copy of which has been published by M. Bouriant (in the *Recueil* xiii. p. 161, line 3). Now in the Leyden Papyri (I. 343), Atum, whose name would be represented by Edom in Hebrew, is called the wife of the Semitic deity Reshpu. Reshpu was a form of the Sun-god, and the compound Shemesh-Edom suggests that this was also the case with his consort. However this may be, the goddess Edom throws light on the Biblical name Obed-Edom, or "Servant of Edom" (2 Sam. vi. 10). I may add that in the *speos* of Hor-m-hib at Silsilis, the goddess 'Angat is termed "the lady of the Sati," or "Asiatics." This makes it possible to identify her with the Phœnician Onka, the feminine form of the Biblical 'Anaq.

A. H. SAYCE.

CORRESPONDENCE.

TEL BENI AMRAN.

London: March 11, 1893.

We need not go far afield to find the origin of Tel Beni Amran. Amran is a not uncommon personal name in Arabic.

The father of Moses and Aaron was so called, and in d'Herbelot's *Bibliothèque Orientale*, under "Amran," mention is made of two celebrated Jewish doctors who bore the name of Ben Amran. One of them, who was of Bagdad, was the author of an Arab book on medicine.

There is, I believe, a chapter of the Koran, entitled "Al-Amrani," which deals with the genealogy and family of Moses.

M. L. MCCLURE.

NOTES ON ART AND ARCHAEOLOGY.

In next month's issue of the *Magazine of Art*, Mr. Frederick Wedmore will begin a series of three articles upon his favourite subject of "Etching." The object of the series is to present to the reader somewhat of a *coup d'œil* of the history of the art in Great Britain, from the days of Wilkie and Geddes to the present

time. Reproductions of many interesting etchings have been prepared in illustration of Mr. Wedmore's articles; and among the etchers to be discussed are Turner, Wilkie, Geddes, Samuel Palmer, Seymour Haden, Whistler, Legros, and several of the younger men whose names are less known.

THE exhibitions to open next week include: the Royal Society of British Artists, in Suffolk-street; and the two usual collections of pictures by English and foreign painters, in the galleries of Messrs. Arthur Tooth & Son and Mr. Thomas McLean, side by side in the Haymarket.

THE thirteenth Easter exhibition of modern pictures at St. Jude's Schools, Whitechapel, will be opened by the Lord Mayor on Tuesday next, March 21, at 4.30 p.m. Mr. Leonard Courtney and the Chief Rabbi have also promised to take part in the opening ceremonies. Among the artists represented are Messrs. Watts, Alma Tadema, Briton Riviere, Herkomer, Dicksee, MacWhirter, Leader, Corot, and Joseph Israel.

MESSRS. SOTHEBY will sell, during the four last days of next week, the collection of coins and medals formed by the late Arthur Briggs, of Rawden, near Leeds. The catalogue shows that the collector's tastes were very wide, ranging from Greek and Roman coins to modern bronze tokens and war-medals. There are a few rare British coins, a long series of Anglo-Saxon sceattas and pennies, some fine pieces of the time of Cromwell and Charles, and gold coronation medals. A considerable numismatic library is also included in the sale.

THROUGH the good offices of Mr. Charles Davis, of New Bond-street, we have been favoured with a copy of the Catalogue of the far-famed Collection Spitzer, the dispersal of which is one of the most important events that has ever occurred in the history of art. The late M. Frédéric Spitzer, like our own Mr. Bernard Quaritch, was both a dealer and an amateur; and during the later years of his life, his wealth allowed him to indulge to the full his passion. His generosity also prompted him to lend his treasures for exhibition, and to admit visitors to his hotel in the Rue de Villejust. There, amid appropriate surroundings, the sale is fixed to take place, beginning on April 17, and lasting for just two months. The collection of armour and weapons is reserved for a later occasion; but apart from these, the objects of decorative art—for to such M. Spitzer rigorously confined himself—number no less than 3369 lots, arranged in forty-four classes. The Catalogue consists of two large volumes, handsomely printed at the Imprimerie de l'Art, with a separate portfolio of sixty-eight plates, reproducing almost each one of the lots by the process of phototypy. To study these plates is in itself a liberal education in one branch of the fine arts. Apart from questions of colour, of magnitude, and of minute detail, it is possible to learn from them the general character of decorative and industrial art during the Middle Ages and the Renaissance. Ivories, enamels, jewellery, faience and pottery, carving in metal, wood, and stone, terra-cotta, glass, tapestry, and leather work—all are here represented, not only in abundant quantity, but by the choicest examples that exist. There are, also, some specimens of Tanagra figures and Etruscan mirrors, but no other objects of antiquity; no coins, hardly any pictures, comparatively little goldsmith's work. It is a collection that bears the stamp of an individual mind, and shows the results of an almost boundless purse, and of searches carried on throughout all Europe. When it is scattered, this Catalogue will remain as a valued memorial of what the life's labour of one man could bring together in the nineteenth century.

* Not "Binbân" as in the map of the Ministry of Public Works.

THE STAGE.

MR. PINERO'S new fantastic and farcical comedy—somewhat daring in invention and method, and, in some respects, of the Gilbertian order—is not unlikely to attract a good deal of attention to the Court Theatre, where it was produced, with the approval of the audience, a week or two ago, and where, at the hands of Mr. Fred Kerr, Mr. Weedon Grossmith, Miss Lily Hanbury, Miss Ellaline Terriss, and several others, it finds adequate interpretation.

MR. CHARLES CHARRINGTON has lacked neither promptitude nor frankness in recognising that the adaptation of "Alexandra," lately criticised in these columns, was unsuited to the tastes of the English playgoer. After a run of only a few nights, the piece was withdrawn; and, for the moment only—while something else is in preparation—its place is taken by "The Doll's House." "The Doll's House," it is true, teaches a lesson which the public, in a civilised community, has neither the wish nor the need to receive; but however superfluous or inappropriate may be its moral, the interpretation of the piece wins for it a certain success. Miss Achurch remains entirely remarkable and potent in her performance of Norah.

MUSIC.

RECENT CONCERTS.

THE first concert of the eighty-first season of the Philharmonic Society took place at St. James's Hall last Thursday week, when M. Slivinski played Schumann's pianoforte Concerto in A minor; and we cannot recall a more unsympathetic rendering of this romantic work. There are pianists like Pachmann or Paderewski whose interpretation of the music appears to us to be out of harmony with the composer's intentions, but it is not a cold one. Then, again, though M. Slivinski has shown us his powers as a virtuoso, yet at times the technique was not neat. The performance of the "Eroica," under the direction of Dr. A. C. Mackenzie, the conductor for the present season, was one of considerable interest. It is not often that one hears the Symphony given with such attention to every little detail and with such earnestness. But, through this very minute carefulness, the music lost something of its breadth and dignity. Dr. Mackenzie, perhaps, did not feel quite at his ease, for which the responsibility of his task will easily account. The selection from Dr. Hubert Parry's music to "Hypatia" proved a welcome feature of the programme. The Overture is full of power and of effective contrasts. The Andante (the graceful opening theme of which has something of the spirit of the opening of the slow movement of the "Choral") is soft and soothing. The little "Street Scene" is bright and clever. The last two movements—the Allegretto preceding the second act of the play, and the Processional March—are less interesting, at any rate in the concert room. Dr. Parry seems to be seeking more and more after simplicity, both of thought and of the means of expressing it; and it is this honest determination not to enshroud himself in mystery of either form, harmony, or rhythm, which is raising him to a foremost place among English composers.

On Friday, March 10, the Bach Choir gave a programme selected entirely from the works of Bach. At the previous concert the name of the Leipzig cantor was conspicuous by its absence. It is a severe ordeal to listen to music of this kind during a whole evening. In the case of the B minor Mass or St. Matthew Passion, where the whole programme must be given up to the one work, a feeling of continuity maintains the interest; a programme, however, made up of detached works is open to the

charge of monotony. It is very well to be enthusiastic about Bach, and all musicians worthy of the name are enthusiastic; but it is no use ignoring the facts, that the general mode of presenting his music is not satisfactory, and that it is only given to the few to read the true spirit through the imperfect letter. The attempt to reproduce Bach's original orchestration is, under the best conditions, only a makeshift; the long trumpets, even when in perfect tune, the violæ da gamba, and other devices to restore the past, are mere stage-tricks. Everything cannot be restored; and until the old rags are cast away and the music appropriately clothed in modern dress, Bach can only appeal to the few. Dr. Stanford's endeavours to give us pure Bach are no doubt well meant, and his earnestness in the cause of the great master is beyond question. The fine singing of Mr. Henschel in the Trauer Ode and in the Cantata "Herr wie du willst" deserves special recognition. Of the solo quartet, Miss Hilda Wilson was next best. The Orchestral Suite in D contains some delightful music of light mood. The concerto for three "pianofortes" (*sic*) was admirably played by Miss Fanny Davies, Mr. Leonard Borwick, and Mr. H. Bird.

The Mass in D (Op. 86), by Antonin Dvorák, performed at the Crystal Palace last Saturday afternoon, was written more than five years ago; but since then the instrument accompaniment, originally confined to organ, cellos, and basses, has been rearranged for orchestra and also organ. A proper Mass in a concert-room is out of place: by "proper" we mean one in which the composer has tried by the power of music to make the meaning of the words more fully felt, and not merely used them as a framework for his musical ideas. Without the solemn surroundings, and with the various sections, which in the service are

separated, placed in juxtaposition as if they were movements of an Oratorio, it is extremely difficult for the listener either to throw himself into the proper mood or to judge of the real effect of the music. If it be permitted to compare sacred things with secular, one would say the sections of a Mass thus performed are as much out of place as excerpts from a music-drama on the concert platform. Dvorák's Mass is full of lovely, fresh themes, and clever workmanship; though the very simplicity of much of the writing makes one inclined to underrate its value. By the way, the resemblance of the "Kyrie" motive in bar 7 of the opening movement to the opening bar of No. 3 in Bach's B minor Mass is curious. The performance of the work was excellent.

Mr. Henschel concluded his seventh series of London Symphony Concerts on March 2. The rendering of the Schubert B minor Symphony at times lacked poetry and mystery, and the instrumental movements of Beethoven's Ninth Symphony were not quite as impressive as they ought to have been; but the energetic and brilliant singing of Mr. Henschel's recently formed choir in the latter work is deserving of all praise. With such a choir at command the conductor, who now seems to have won public favour, will be able to make his programmes in future still more attractive. The "Wagner" concert on Tuesday at James's Hall was also under the direction of Mr. Henschel, who conducted with earnestness, but at times with distracting energy. The admirable rendering of a scene from "Lohengrin" by Miss E. Florence and Miss Marie Brema merits special mention. Miss Brema, indeed, ought to have a chance of appearing on the stage in the rôle of Ortrude. The popularity of Wagner's music—the hall was crowded—must prove perplexing to those who, in past years, thought it had no root and would wither away. J. S. SHEDLOCK.

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